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July 26, 1975

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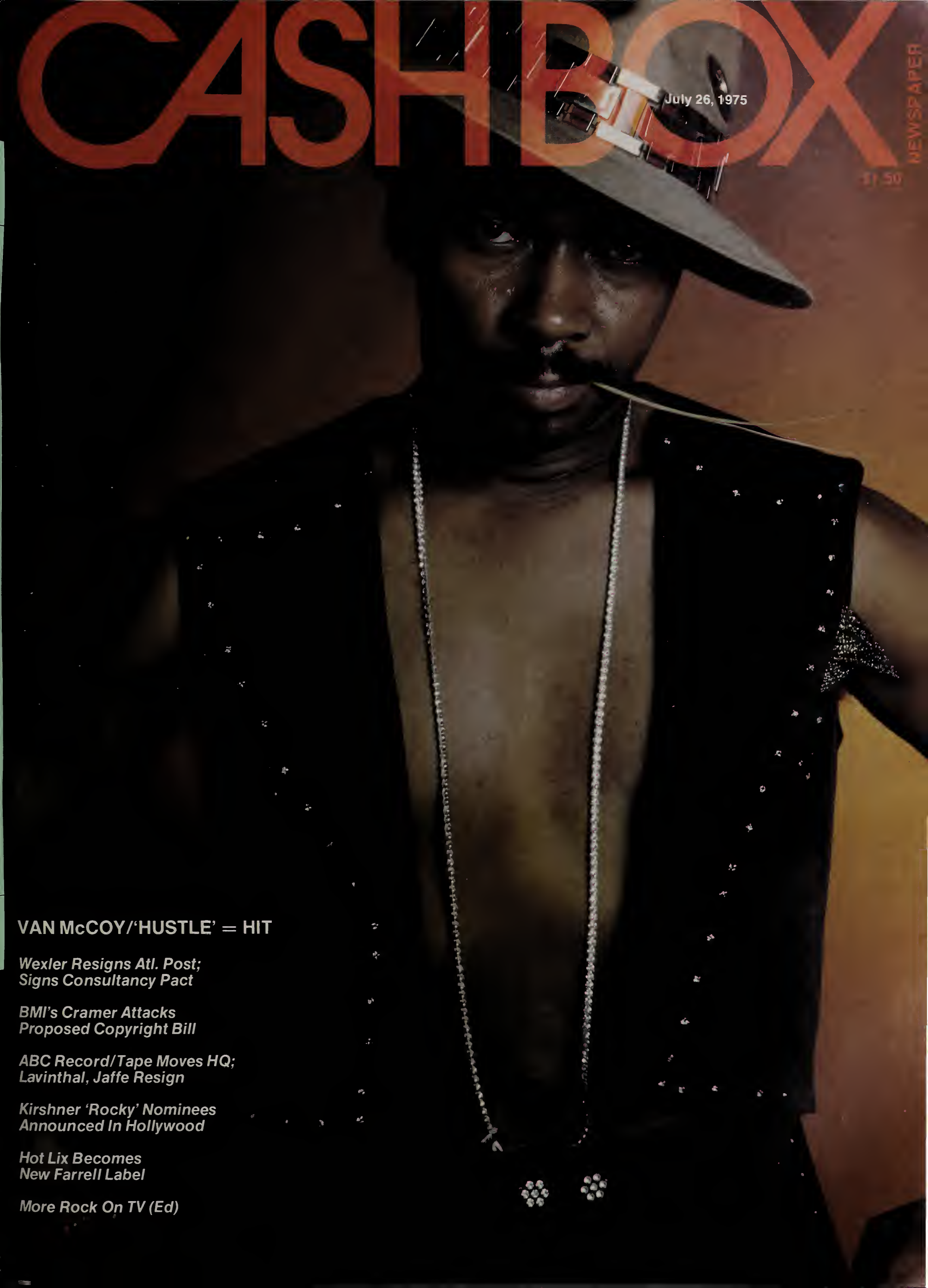

VAN McCOY/'HUSTLE' = HIT

Wexler Resigns Atl. Post;
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BMI's Cramer Attacks
Proposed Copyright Bill

ABC Record/Tape Moves HQ;
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Announced In Hollywood

Hot Lix Becomes
New Farrell Label

More Rock On TV (Ed)

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Produced by Maurice White, Co-Produced by Charles Stepney

*Also available on tape

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THE INTERNATIONAL MUSIC-RECORD WEEKLY

CASH BOX

VOLUME XXXVII — NUMBER 10 — July 26, 1975

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cash box editorial

More Rock On TV

Here come the Rockies. Along with two pilots of "Night Dreams" and Helen Reddy talking about hosting "Midnight Special" on the same lines as a top 40 radio show.

It adds up to yet more affirmation of the importance of television to the music business.

And vice versa.

Just over four years ago television was somewhat of a wasteland where rock 'n roll was concerned with only "American Bandstand" hanging in there. For the rest it was the occasional special or a fleeting appearance thrown away on some variety show that had its ideas on something else. Only the perennial Dick Clark "American Bandstand" seemed to reflect on television what American ears were listening to on radio each and every day.

But then along came the In Concerts, the Midnight Specials, the Soul Trains, and suddenly there was life, interest — and finally some enthusiasm from corporate heights — for rock and soul music in the video marketplace.

Now the announcement of the Rockies — the award to be given to winners on the first Annual Rock Awards Show — has again stirred the business, somewhat in the same way as Dick Clark's ABC music awards annual last year. The Rock Awards Show is the brainchild of Don Kirshner who claims that his show, to be hosted by Elton John and Diana Ross, marks the first time that contemporary rock has moved into the prime time area.

Perhaps it will also serve to allay a few fears that still persist about the music on television.

(Actually, Kirshner, somewhat of a pioneer in late night rock 'n TV, starting the trend with his long running "In Concert" series and his Don Kirshner "Rock Concerts" now in 150 markets, has become a tremendous asset to the record industry through his TV inventiveness. In addition to the "Rock Awards" in August, he has a "Dancing Time" disco show coming in September; employs music on his "Musical Chairs" daytime TV'er; has a "Rock 'n Fun Magic Show" coming soon aimed at the younger set; will be coming with "Hereafter," a series built around a rock quartet and a production on the life of the late Bobby Darin. Almost all of the shows will expose top record talent and strong new up-coming artists known well on the disk scene but not exposed to the mass TV audiences. It's good to have a music industry pro with vast publishing and record company knowledge such as Kirshner involved on the TV scene as much as he is.)

Another interesting point is that the highly touted Howard Cossell series, a prime time show designed to make the sportscaster into the new Ed Sullivan, is going to considerable trouble to present a rock group on the first and second weeks. The Bay City Rollers will get the benefit of satellite transmission from Britain first and live appearance second.

NUMBER ONE
SINGLE OF THE WEEK
ONE OF THESE NIGHTS
EAGLES — ASYLUM
Writers: D. Henley, G. Frey
Pub: Benchmark/Kicking Bear — ASCAP

NUMBER ONE
ALBUM OF THE WEEK
CAPTAIN FANTASTIC
AND THE BROWN DIRT COWBOY
ELTON JOHN
MCA 2142

CASH BOX TOP 100 SINGLES

			7/19	7/12
1	**ONE OF THESE NIGHTS**	Eagles (Asylum 45257-A)	2	4
2	**PLEASE MR. PLEASE**	Olivia Newton-John (MCA 40418)	4	6
3	**THE HUSTLE**	Van McCoy (Avco AV 4653)	1	2
4	**JIVE TALKIN'**	Bee Gees (RSO SO-510)	9	11
5	**I'M NOT IN LOVE**	10 cc (Mercury 73678)	7	8
6	**LISTEN TO WHAT THE MAN SAID**	Wings (Capitol 4091)	3	1
7	**SWEARIN' TO GOD**	Frankie Valli (Private Stock PSR 021)	8	9
8	**SOMEONE SAVED MY LIFE TONIGHT**	Elton John (MCA 40421)	12	18
9	**MIDNIGHT BLUE**	Melissa Manchester (Arista AS 0116)	11	14
10	**ROCKIN' CHAIR**	Gwen McCrae (Cat 1996)	10	12
11	**WHY CAN'T WE BE FRIENDS**	War (United Artists XW 629X)	13	15
12	**LOVE WILL KEEP US TOGETHER**	The Captain and Tennille (A&M 1672)	6	3
13	**RHINESTONE COWBOY**	Glen Campbell (Capitol 4095)	18	20
14	**DYNOMITE**	Bazuka (A&M 1669)	17	19
15	**THE WAY WE WERE/TRY TO REMEMBER**	Gladys Knight & The Pips (Buddah BDA 463)	15	10
16	**MAGIC**	Pilot (EMI 3992) (Dist: Capitol)	5	5
17	**THE ROCKFORD FILES**	Mike Post (MGM M 14772)	19	22
18	**HOW SWEET IT IS (TO BE LOVED BY YOU)**	James Taylor (Warner Brothers 8109)	25	43
19	**MORNIN' BEAUTIFUL**	Tony Orlando & Dawn (Elektra 45260)	23	30
20	**MISTY**	Ray Stevens (Barnaby 614)	16	16
21	**DISCO QUEEN**	Hot Chocolate (Big Tree BT 16038) (Dist: Atlantic)	24	28
22	**FALLIN' IN LOVE**	Hamilton, Joe Frank & Reynolds (Playboy P 6024-A)	26	41
23	**WILDFIRE**	Michael Murphey (Epic 8-50084)	14	7
24	**I'M ON FIRE**	Dwight Twilley (Shelter SR 40380)	27	33
25	**EVERY TIME YOU TOUCH ME (I GET HIGH)**	Charlie Rich (Epic 8-50103)	28	34
26	**COULD IT BE MAGIC**	Barry Manilow (Arista AS 0126)	35	44
27	**AT SEVENTEEN**	Janis Ian (Columbia 3-10154)	34	42
28	**WASTED DAYS AND WASTED NIGHTS**	Freddy Fender (ABC/Dot DOA 17558)	32	39
29	**I'M NOT LISA**	Jessi Colter (Capitol 4009)	21	17
30	**SLIPPERY WHEN WET**	Commodores (Motown M 1338F)	31	35
31	**JUST A LITTLE BIT OF YOU**	Michael Jackson (Motown M 1349F)	33	36
32	**FEEL LIKE MAKIN' LOVE**	Bad Company (Swan Song SS 70106)	39	48
33	**HOLDIN' ON TO YESTERDAY**	Ambrosia (20th Century TC 2207)	41	56
34	**FIGHT THE POWER (PART 1)**	The Isley Brothers (T-Neck/CBS ZS 8-2256)	45	55
35	**IT'S ALL DOWN TO GOODNIGHT VIENNA**	Ringo Starr (Capitol P 1882)	29	31
36	**BLUEBIRD**	Helen Reddy (Capitol P 4108)	42	49
37	**SWEET EMOTION**	Aerosmith (Columbia 3-10155)	38	40
38	**GET DOWN TONIGHT**	KC & The Sunshine Band (T.K. 1009)	53	68
39	**LOOK AT ME**	Moments (Stang 5060)	40	47
40	**THAT'S THE WAY OF THE WORLD**	Earth, Wind & Fire (Columbia 3-10172)	50	57
41	**OH ME, OH MY (DREAMS IN MY ARMS)**	Al Green (Hi 5N-2288)	46	54
42	**HOPE THAT WE CAN BE TOGETHER SOON**	Sharon Paige & Bluenotes (Phila. Int'l. KZ 33148)	57	69
43	**SEXY**	MFSB (Phila. Int'l. ZS 8-3567)	44	46
44	**SATURDAY NIGHT SPECIAL**	Lynyrd Skynyrd (MCA 40416)	47	52
45	**I DON'T KNOW WHY**	The Rolling Stones (ABKCO ABK 4701)	37	38
46	**THAT'S WHEN THE MUSIC TAKES ME**	Neil Sedaka (Rocket/MCA PIG 40428)	51	62
47	**SNEAKIN' UP BEHIND YOU**	The Brecker Brothers (Arista AS 0122)	48	51
48	**FAME**	David Bowie (RCA JB 10320)	55	66
49	**BALLROOM BLITZ**	The Sweet (Capitol 4055)	56	67
50	**HELP ME RHONDA**	Johnny Rivers (Epic 8-50121)	67	85
51	**TILL THE WORLD ENDS**	Three Dog Night (ABC 12114)	61	76
52	**I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE**	Paul Anka (United Artists XW 685Y)	69	—
53	**GLASSHOUSE**	The Temptations (Gordy G 7144F-A)	60	71
54	**FEELINGS**	Morris Albert (RCA JB 10279)	58	64
55	**DREAM MERCHANT**	New Birth (Buddah BDA 470)	63	74
56	**THIRD RATE ROMANCE**	Amazing Rhythm Aces (ABC 2078)	66	79
57	**BLACK SUPERMAN**	Johnny Wakelin (Pye 71012)	74	88
58	**(SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL**	Travis Wammack (Capricorn CPS 0239)	73	83
59	**LOVE WON'T LET ME WAIT**	Major Harris (Atlantic 3248)	20	13
60	**7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)**	Gary Tom's Empire (PIP 6504)	71	80
61	**FOREVER CAME TODAY**	The Jackson Five (Motown M 1356F)	70	81
62	**GET THE CREAM OFF THE TOP**	Eddie Kendricks (Tamla T 54260F-A)	65	73
63	**SOONER OR LATER**	Impressions (Curtom CBS 0103)	64	65
64	**TUSH**	ZZ Top (London 5H-220)	83	—
65	**RENDEZVOUS**	Hudson Brothers (Rocket 40417)	77	89
66	**SEND IN THE CLOWNS**	Judy Collins (Elektra 45253)	68	72
67	**TWO FINE PEOPLE**	Cat Stevens (A&M 1700)	75	84
68	**SPIRIT OF THE BOOGIE**	Kool & The Gang (DeLite DDJ 1567)	30	27
69	**RAG DOLL**	Sammy Johns (GRC GRDJ 2062)	49	50
70	**WHEN WILL I BE LOVED**	Linda Ronstadt (Capitol P 4050)	22	21
71	**THE BIGGEST PARAKEETS IN TOWN**	Jud Strunk (Melodyland M6015F)	80	92
72	**HEY YOU**	Bachman-Turner Overdrive (Mercury 73683)	36	23
73	**DAISY JANE**	America (Warner Bros. WBS 8118)	—	—
74	**EL BIMBO**	Bimbo Jet (Scepter SCE 12406)	79	82
75	**DANCE WITH ME**	Orleans (Asylum 45261)	91	—
76	**LET ME MAKE LOVE TO YOU**	The O'Jays (Philly Int'l. ZS 8-3573)	—	—
77	**BLUE SKY**	Joan Baez (A&M 1703)	82	—
78	**HOW LONG (BETCHA' GOT A CHICK ON THE SIDE)**	The Pointer Sisters (ABC/Blue Thumb BTA 265)	—	—
79	**SURE FEELS GOOD**	Elvin Bishop (Capricorn CPS 0237)	86	93
80	**TAKE ME TO THE RIVER**	Syl Johnson (Hi 2285)	59	60
81	**SHOW ME THE WAY**	Peter Frampton (A&M 1693)	87	94
82	**CAN'T GIVE YOU ANYTHING (BUT MY LOVE)**	The Stylistics (Avco AV-4656)	85	90
83	**ACTION SPEAKS LOUDER THAN WORDS**	Chocolate Milk (RCA PB 10290)	88	95
84	**HONEY TRIPPIN'**	Mystic Moods (Sound Bird 5002)	89	—
85	**FREE MAN**	South Shore Comm. (Wand 11287)	90	96
86	**THE PROUD ONE**	The Osmonds (MGM M 14791)	—	—
87	**COME AN' GET YOURSELF SOME**	Leon Haywood (20th Century 2191)	92	—
88	**IT ONLY TAKES A MINUTE**	Tavares (Capitol P-4111)	—	—
89	**WATERFALL**	Carly Simon (Elektra B-45263-A)	—	—
90	**KEEP OUR LOVE ALIVE**	Paul Davis (Bang B718)	93	97
91	**ROCKY**	Austin Roberts (Private Stock 45020)	96	—
92	**THREE STEPS FROM TRUE LOVE**	Reflections (Capitol 40781)	94	—
93	**LADY BLUE**	Leon Russel (Shelter/MCA 40378)	—	—
94	**SHOES**	Reparata (Polydor PD 14271)	95	98
95	**GOD BLESS YOUR LOVE**	Charles Brimmer (Chelsea CH 3017)	98	—
96	**HUSTLE!!!**	James Brown (Polydor PD 14281)	—	—
97	**KEEP YOUR EYE ON THE SPARROW**	Merry Clayton (Ode 66110)	—	—
98	**OUR LAST SONG TOGETHER**	Bo Donaldson & The Heywoods (ABC 12108)	99	100
99	**SNEAKIN' SALLY THROUGH THE ALLEY**	Robert Palmer (Island IS 006)	100	—
100	**FLYING HIGH**	The Blackbyrds (Fantasy F-747-A)	—	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Action Speaks (Marsaint — BMI) 83
At Seventeen (Mine/April — ASCAP) 27
Ballroom Blitz (Chimmichap/Rak — BMI) 49
Biggest Parakeets (Cossette/Every Little Tune — ASCAP) 71
Black Superman (Drummer Boy — BMI) 57
Blue Bird (Sky Hill — BMI) 36
Blue Sky (No Exit — BMI) 77
Can't Give You (Avco Embassy — ASCAP) 82
Come & Get Yourself (Caesars — ASCAP) 81
Could It Be (Kamikazi/Angel Dust — BMI) 26
Daisy Jane (Warner Bros. — ASCAP) 73
Dance With Me (Hall/Mojohanna — BMI) 75
Disco Queen (Finchley — ASCAP) 21
Dream Merchant (Saturday — BMI) 55
Dynomite (Tonob Music — BMI) 14
El Bimbo (A. Wayne/Reizner — ASCAP) 74
Every Time You (Algee — BMI) 25
Fallin' In Love (J. C. — BMI) 22
Fame (MainMan/Lennon/Ceilidh/ATV — ASCAP) 48
Feelings (Fermata Intl. — ASCAP) 54
Feel Like Makin' (Badco — ASCAP) 32
Fight The Power (Bovina — ASCAP) 34
Flying High (Black Byrds Music — BMI) 100
Forever Came Today (Stone Agate — BMI) 61
Free Man (Mighty Three — BMI) 85
Get Down Tonight (Sherlyn — BMI) 38
Get The Cream (Stone Diamond/Gold Forever — BMI) 62
Glasshouse (Jobete — ASCAP/Stone Diamond — BMI) 53
God Bless Your Love (Hi Music — BMI) 95
Help Me Rhonda (Irving — BMI) 50
Hey You (Ramback Music/Topsoil — BMI) 72
Holdin' On To Yesterday (Rubicon — BMI) 33
Honey Trippin' (Ginseng/Medallion — ASCAP) 84
Hope That We (Mighty Three — BMI) 42
How Long (Bet'cha) (Polo Grounds — BMI/Ebbetts Field — ASCAP) 78
How Sweet (Stone Agate — BMI) 18
Hustle (Dynatone/Unichappell — BMI) 96
I Believe There's Nothing (Spanka — BMI) 52
I Don't Know Why (Jobete — ASCAP/Stone Agate — BMI) 45
I'm Not In Love (Man/Ken — BMI) 5
I'm Not Lisa (Baron — BMI) 29
I'm On Fire (Tarka Music — ASCAP) 24
It Only Takes A (ABC/One of a Kind — BMI) 88
It's All Down (Lennon/ATV — BMI) 35
Jive Talkin' (Casserole — BMI) 4
Just A Little Bit (Gold Forever/Stone Diamond — BMI) 31
Keep Our Love Alive (WAB IV — BMI) 90
Keep Your Eye On (Duchess Music — BMI) 97
Lady Blue (Skyhill Pub. Co. — BMI) 93
Let Me Make Love To (Mighty Three/Golden Fleece — BMI) 76
Listen To What (McCartney Music/ATV — BMI) 6
Look At Me (Gambi Music — BMI) 39
Love Will Keep (Don Kirshner — BMI) 12
Love Won't Let (Mighty Three/Friday's Child/Wimot — BMI) 59
Magic (Al Gallico — BMI) 16
Midnight Blue (N. Y. Times/Romanian Pickleworks — BMI) 9
Misty (Chess/Janus-Vernon — ASCAP) 20
Morning Beautiful (Apple Cider/Music of N. Y. Times/Little Max/N. Y. Times — ASCAP/BMI) 19
Oh Me, Oh My (Jec/Al Green — BMI) 41
One Of (Benchmark/Kicking Bear—ASCAP) 1
Our Last Song (Kirshner — BMI) 99
Please Mr. (Welch-Rostille/Blue Gum—ASCAP) 2
Rag Doll (Hampstead Heath — ASCAP) 69
Rendezvous (Lorn Hole — BMI/Artist — ASCAP) 65
Rhinestone (20th/House of Weiss — ASCAP) 13
Rockin' Chair (Sherlyn Pub — BMI) 10
Rocky (Strawberry Hill — ASCAP) 91
Saturday Night (Duchess/Hustlers — BMI) 44
Send In The (Beautiful/Revelation — ASCAP) 66
Seven, Six (Cookaway — ASCAP) 60
Sexy (Mighty Three — BMI) 43
Shoes (N.Y./Sona — BMI) 94
Show Me The Way (Almo/Fram Dee — ASCAP) 81
Shu-Doo (Mr. Dogg/ATV — BMI) 58
Slippery When Wet (Jobete — ASCAP) 30
Sneakin' Up (Carmine Street — BMI) 47
Sneakin' Sally (Marsaint — BMI) 99
Someone Saved (Leeds — ASCAP) 8
Sooner Or Later (Cherritown Music — BMI) 63
Spirit Of The (Delight/Gang — BMI) 68
Sure Feels Good (Crabshaw — ASCAP) 79
Swearin' To (Heart's Delight/Caseyem/Desert Idera — BMI) 7
Sweet Emotion (Daksel — BMI) 37
Take Me To (Jec and Al Green — BMI) 80
That's The Way (Saggiflame — ASCAP) 40
That's When The (D. Kirshner/ATV — BMI) 46
The Hustle (Van McCoy/Warner/Tamerlane — BMI) 3
The Proud One (Seasons 4/Sat. Music — BMI) 86
The Rockford Files (Leeds — ASCAP) 17
The Way (Colgems/Chappell — ASCAP) 15
Third Rate Romance (Fourth Floor — ASCAP) 56
Three Steps From (Dish-A-Tunes — BMI) 92
Till The World (Leeds/Antique — ASCAP) 51
Tush (Hamstein — BMI) 64
Two Fine People (Cat — ASCAP) 67
Wasted Days (Travis — BMI) 28
Waterfall (C'est Music — ASCAP) 89
When Will I Be (Acuff-Rose — BMI) 70
Why Can't We Be (Far Out — ASCAP) 11
Wildfire (Warner Tamerlane — BMI) 23

The feet from the discos have their ears on the radio and they're waiting to hear

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9 NUMBER ONES, 7 NUMBER TWOS, 2 NUMBER THREES, 2 NUMBER FOURS AND 1 NUMBER NINE WITH MORE TOP ARTISTS ABOUT TO ARRIVE – FROM ARISTA!

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SINGLES

Most Promising Male Vocalist
#1—BARRY MANILOW

Top Record by Solo Artist
#9—BARRY MANILOW/"MANDY"

ALBUMS

Top New Jazz Group
#1—HEADHUNTERS

Top New Jazz Duo
#1—BRECKER BROTHERS

Most Promising Male Vocalist
#1—BARRY MANILOW

Most Promising Male Jazz Artist
#1—GIL SCOTT-HERON

Top Movie Soundtrack
#2—FUNNY LADY

Top Instrumental Combination
#2—HEADHUNTERS

CASH-BOX ANNUAL AWARDS

SINGLES

New Male Vocalist
#1—BARRY MANILOW

ALBUMS

New Male Vocalist
#1—BARRY MANILOW

#3—GIL SCOTT-HERON

Original Cast & Soundtracks
#3—FUNNY LADY

R&B

New Female Vocalist
#4—TAMIKO JONES

DOWNBEAT INTERNATIONAL CRITICS POLL

Top Record Of The Year
#1—CECIL TAYLOR—Silent Tongues

Top Percussion
#1—AIRTO MOREIRA

Top Organ
#2—LARRY YOUNG

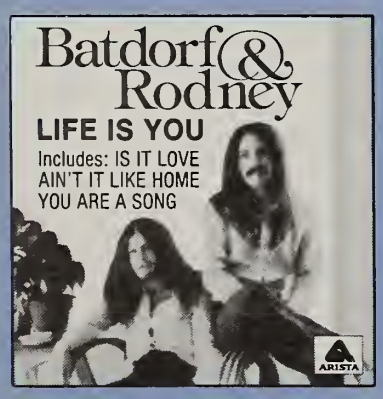
Most Promising Male Singer
#4—GIL SCOTT-HERON

Most Promising Female Singer
#2—URSULA DUDZIAK

Most Promising Composer #2
Most Promising Clarinet #2
ANTHONY BRAXTON

Top Misc. Instrument
#2—BENNIE MAUPIN

It's Been An Incredible Year! And There'll Be Even More Artists Breaking!



BATDORF & RODNEY have just zoomed to the number one rating—right into the top spot on the nation's FM Action Reports. With their new album LIFE IS YOU, Batdorf & Rodney, and their magnificent melodies and harmonies, are star-bound!

THE OUTLAWS dynamic debut album has been called "a rock and roll killer" by Cashbox, and Record World raved "an auspicious debut with the prospect of supergroup status looming in the near future." The Outlaws will get you!

MONTY PYTHON'S MATCHING TIE AND HANDKERCHIEF ALBUM is exploding all over the country! Pythonmania is feverishly catching and this indescribably mad album by the phenomenal British Comedy troupe has started an epidemic of laughter. It's breaking in all markets as well as breaking up people everywhere.

THE ELEVENTH HOUSE FEATURING LARRY CORYELL now make their mark on the contemporary music world with their blazing LEVEL ONE album. Coryell, an amazing guitar virtuoso, and his electrifying band are breaking through with a sensational sound the Seventies wants!

ARISTA RECORDS

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BMI's Cramer Attacks Proposed Copyright Bill

NEW YORK — The Mathias Amendment — a bill proposing to allow public broadcasters to make a payment of $300,000 a year for the first two years to all music suppliers (ASCAP, BMI and SESAC) — was heavily criticized by Ed Cramer, BMI president, before the House Judiciary Committee in Washington.

Cramer also accused the public broadcasters of evading negotiations with BMI.

"Even with this new income ($90,000) BMI would continue in the position of the shopkeeper who loses money on every sale but justified keeping in business in the hope of making up the difference in volume," he said. Costs of logging some 200 public television and 155 radio stations would far exceed the income offered, he added.

He also told the committee that BMI was under obligation to pay writers from abroad, pointing out that programs such as "Monty Python's Flying Circus," "Upstairs/Downstairs" "Family At War" were increasingly becoming public broadcasting favorites.

"If you subtract the monies payable to these foreign authors and publishers there will be little or nothing left for American creators and publishers," he said.

"The public broadcasting proposal is virtually meaningless and will result in little income to any foreign supplier of music. It could indeed have a serious adverse effect. Some of these countries could very well carry out their threat to cut back payments to Americans for performances."

Cramer commented that the proposed $90,000 payment for the use of the BMI repertory — roughly one million works — would come to less than $1 per station per day.

FRONT COVER

Everybody's favorite hustler, Van McCoy, riding high with "The Hustle" at present, is a child of the disco scene, from his chart item "Love Is The Answer" to the present day.

But McCoy goes back further — he used to write hits for the Shirelles, worked his way into arranging and then into production. Just to make things complete he turned performer, providing Avco with a string of hits.

The list of artists who have had the real McCoy touch applied to them is impressive — Peaches and Herb, Gladys Knight, the Presidents, the Stylistics.

And now comes the Hustle — single and a dance worked solidly into the disco wave.

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ABC Record /Tape HQ To Jersey; Lou Lavinthal, Jaffe Resign

SEATTLE — Mike Mallardi, president of ABC Record and Tape Sales Corp., announced the relocation of company headquarters from Seattle to New Jersey. The corporate move, to be completed in the next few days, hinges on their belief that a more efficient condition would arise traffic-wise by a closer geographical proximity with New York City and the facilities (e.g., computers) operated by the parent company ABC Leisure.

Concurrent with the announcement, Lou Lavinthal, chairman of ABC Record and Tape Sales Corp. since May 1974, announced his resignation from the company, expressing his wish to remain in Seattle, where he was born and has lived all his life. He will pursue independent business interests in the Seattle area.

R.A. Harlan, currently vice president, buying, in Seattle, has been named vice president, operations, Mallardi said, replacing Stanley Jaffe, also a native of Seattle, who has elected to remain here and pursue independent interests.

Behind The Move

Mallardi said: "For more than one year we have been carefully evaluating operational efficiencies that could be relized in moving east, as well as measuring the importance to our retail customers of being in a location close to our primary markets. It has become clear that relocation to New Jersey is most important to achieve both goals."

Initially, corporate executives will move to the ABC Record and Tape Sales branch facilities at Fairfield, N.J. (114 Clinton Rd.) until larger quarters are found in the immediate area. The New Jersey branch will continue to be located in Fairfield. Additionally, the company

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Pickwick Sales Increase 17.5%

NEW YORK — Pickwick International sales showed a net sales increase, for the year ending April 30, of 17.5 percent, from $193,365,452 to $227,206,064. It marks the 22nd consecutive increase for the company.

Net income was $7,220,527, a decrease from the 1974 figure of $8,975,485 which the company puts down to a switching in accounting procedures. It has just adopted the lifo (last-in first-out) accounting method.

Fourth quarter gross income figures showed a decrease of 18.5 percent, from $55,228,236 to $45,000,153, with a net income decline from $2,603,221 to $1,838,475 — a 29.4 percent decrease.

Board chairman Cy Leslie commented: "On the whole we are pleased with our results for the year, particularly when it is measured against a deteriorated economic environment which carried with it increases in the costs of goods, services, interest, general consumer rebellion at inflation which reduced consumer demand."

Leslie announced that Pickwick had previously expanded to national coverage with 18 rack merchandising warehouses and planned for the inclusion of around 37 new retail stores and leased departments during fiscal 1976.

Wexler Resigns Atl. Post; Signs Consultancy Pact

NEW YORK — Jerry Wexler has resigned as vice chairman of Atlantic Records effective Aug. 1, 1975. At the same time it was reported that Wexler has signed a new and extended contract under which he will serve as consultant to the label.

Since the sale of Atlantic to Warner-7 Arts in 1967 and its subsequent acquisition by Warner Communications Inc., Wexler has served as one of the chief operating officers of the company. "It is with great reluctance that we forego Jerry's daily services as one of the great working executives in our industry, but we understand his inclination to delve into new areas of activity and interest," said Ahmet Ertegun, Atlantic's chairman of the board. "I feel certain that he will keep a hand in as producer for us, and I know that there are artists on other labels in the WCI fold who would love to work with him."

"It has been 22 shining years for me," Wexler said. "Ahmet Ertegun had the faith to take me in as a partner and show me what it really took to put a record together in the studio.

"There are a lot of things that I would like to explore," he continued. "I will also be glad to keep my hand in the studio so long as there are artists on our combined rosters who think I may be of help."

Wexler joined Atlantic in 1953, entering as a partner, and with Ertegun helped produce a roster of soul artists such as Clyde McPhatter and the Drifters, Ray Charles, The Clovers, Joe Turner, Lavern Baker and Ruth Brown. He helped to sign such soul artists to the label as Solomon Burke, King Curtis, Don Convay, Wilson Pickett, Joe Tex, Sam & Dave, Otis Redding (and the entire Stax roster), Aretha Franklin and Donnie Hataway. He also brought in Led Zeppelin, the Average White Band, J. Geils, and the Allman Brothers, and in association with Phil Walden, he initiated the Capricorn label. One of his current projects was the cast LP of "The Wiz." He is generally credited with having developed the conduit between northern record companies and southern studios and musicians, with Jim Stewart and Chips Moman in Memphis; Rick Hall in Muscle Shoals; and Mack Immerman's Criteria Studios in Miami.

In his new position Wexler is free to record and produce for all of the WEA labels.

Kirshner 'Rocky' Nominees Set For August 9 Telecast

HOLLYWOOD — The nominees for the first Rock Music Awards were announced at a press conference held in Los Angeles on July 15 by Don Kirshner, executive producer of the 90-minute telecast. The program, to be broadcast live to New York from its Santa Monica Civic Auditorium origin on Sat. night Aug. 9 at 10 p.m., will be co-emceed by Diana Ross and Elton John, and carried on the CBS television network.

The nominees, selected by a panel of rock music critics and progressive radio station disk jockeys, include six nominations for Stevie Wonder, four for Elton John and the Rolling Stones, and three for Bob Dylan, Labelle and John Lennon. Included in the nominations is one for promoter Bill Graham as rock personality of the year, and one for Public Service.

"ROCKY" AWARD is displayed by: (l to r) Don Kirshner, executive producer of the Rock Awards Show, Robert Germinaro, who designed the medallion, Bob Wynn, producer of the show, and Merrill Grant, president, Don Kirshner Productions.

The "Public Service" award is based on greatest humanitarian contributions. The first year's nominees are Joan Baez, for her performance for the United Farm Workers, the Central Park celebration of the End-The-War, and donations from recordings to the Institute for the Study of Non-Violence; Black Oak Arkansas, who did several fund-raising concerts for Arkansas school and health center projects; Bill Graham, named for the SNACK benefit concert in Kesar Stadium; George Harrison, who has performed concerts with proceeds going to various charities, and whose tour book was sold to benefit the Appalachian regional hospitals; and John Lennon, nominated for his telethon contributions to the Muscular Dystrophy Foundation and many other Philadelphia charities.

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Farrell Bows Hot Lix Label

HOLLYWOOD — Hot Lix records has been established as a subsidiary of Chelsea/Roxbury Records. The formation of the new label was announced by Wes Farrell, president of the Wes Farrell organization.

"Hot Lix will feature new artists and opens 'new avenues of product' for WFO," said Farrell.

First artist signed to the new label is Kim Kade & The Rockets, a Los Angeles-based rock 'n roll band. The group's first single, "Take Your Shoes Off," ships this week.

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Helen Reddy On 'Midnight Special': 'Reflecting Life The Way It Is'

HOLLYWOOD — Helen Reddy took over as permanent host of NBC-TV's Midnight Special from Wolfman Jack last week (1st show aired Wed. 16) and views the show as an exponent of "life the way it really is." Ms. Reddy says the show hasn't made any drastic format changes since she hosted the first program a few years back. Rather, she feels, radio and TV are becoming more and more alike. "Most kids listen to radio or records from the time they get up in the morning till they go to bed. The Midnight Special's format is a reflection of that pattern."

The importance of the show can also be measured by the number of new artists who get a chance to perform before millions of viewers each week. The radio/TV similarity is an interesting point, one which Ms. Reddy feels is significant to the development of rock on TV in the future. She also indicated that the potential of shows like "Midnight Special" is unlimited because, like the audiences that see each taping, the variety of talent is continually changing.

The show is a model of efficiency, but Ms. Reddy feels that she as hostess has a built in ability to let "certain of my personality characteristics reflect my feelings." Citing the different audience types that view Midnight Special tapings, Ms. Reddy told **Cash Box** that the show is ideal for influencing not just musical tastes, but also cultural and sociological beliefs.

Ms. Reddy hopes that she can use the

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Kirshner 'Rocky' Nominees Set *from page 7*

Commenting on the awards, Kirshner noted that, "Inasmuch as rock is the biggest part of the music industry today, representing approximately 80 percent of the nearly $3 billion in yearly sales, we wanted to recognize rock as the art form that it has become."

Final ballots were mailed last Tuesday to more than 1,500 members of the National Association of Progressive Radio Announcers, and to more than 150 rock journalists/critics, selected by the critic members of the nominating panel. All voting will be tabulated in secret and by computer, and supervised by the certified public accounting firm of Touche, Ross & Co. In a departure from sealed envelopes, the winners will be fed live from United Computing System computers centered in Kansas City, and not seen by anyone until they are revealed on the TV special.

The award received by winners has been dubbed the "Rocky" by Don Kirshner and is seen as a relative of the Oscar, Emmy and Tony. The actual award is an 18 karat medallion three inches in diameter, designed by Richard Germinaro of Big Cigar Productions. It is said to represent "creating your own environment through the energy of rock and roll," and was sculpted by Robert S. Wallace and Associates.

Executive producer of the show is Don Kirshner, and it is being produced by Bob Wynn and directed by Stanley Dorfman. Bonnie Burns is associate producer and writing is being handled by Arnie Cogen. Ben Fong-Torres is creative consultant and David Yarnell is production consultant.

Nominees for the "First Annual Rock Music Awards" are as follows:

BEST MALE VOCALIST: Bob Dylan, Columbia; Mick Jagger, Rolling Stones; Elton John, MCA; Paul McCartney, Capitol; Stevie Wonder, Motown.

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'Rocky' Awards: Labels Excited

HOLLYWOOD — Following the disclosure of the nominees on July 15 for the Kirshner Rock Awards Show, **Cash Box** received several communications from major record labels in Los Angeles, each of which expressed enthusiasm and pride for artists nominated to receive awards at the television ceremony on Aug. 9.

The diskeries, it appears, look forward to the exposure inherent in a prime time network slot for both their artists and their product generally, hoping that the wide audience penetration will display their labels' contributions to the field of popular and rock music, creating even greater interest in the country for rock, and leading to increased sales for product exposed through the program.

The Rock Awards Show represents what many record executives agree is a flourishing, vital force in the promotion of product: selective, well-produced use of television to an audience which is presold on the entertainment medium of records.

The following list, compiled through the Don Kirshner organization, reveals how many nominations each record company has received: ABC Records; six nominations; Arista Records, one

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Glancy Wins Wynn Award

NEW YORK — Ken Glancy, president of RCA Records, has been named as the recipient of the 1975 Ed Wynn Humanitarian Award. The presentation will be made on Oct. 8 at the Waldorf-Astoria Hotel in N.Y.

The event has been an annual affair since the 1960's. Previous winners have included William B. Williams, Duke Ellington, Johnny Mercer, Clive Davis, and Ahmet Ertegun.

'Night Dreams': A New TV Concept

HOLLYWOOD — The first of two "Night Dreams" pilots, a new musical concept in late night television, was taped July 15 with the air date set for Aug. 1. The concept of the program is to present to the late night television viewer the sophisticated production generally reserved for prime time television, but featuring contemporary rock and comedy acts. Syd Vinnedge, creator of the show, stated "It will present conceptualized shows which will include thematic inserts that tie the contemporary and rock acts to the particular format of each show."

The theme of the first show is "love" with special guests, The Spinners, 10cc, Black Oak Arkansas, Tanya Tucker, and B.J. Thomas. Also featured are Don Novello, Ron Silver, Tony Greco, and Gorgeous George. A special tribute to Ozzie and Harriet will be aired with David Nelson as guest host.

"Night Dreams" is directed by Art Fisher, formerly the director for "The Sonny & Cher Show." "Sonny," "Cher," and "Andy Williams." Susan Richards, who was associated with "The Midnight Special" for two years, is the associate producer of "Night Dreams."

A Cash Box Profile

Atlantic's Ilhan Mimaroglu And The Curious State Of Today's Music

NEW YORK** — "As we all know, contemporary music is treated at best as a curiosity by the music commerce, and the huge majority of the music consumers are totally unaware of what's going on in today's music. I think this whole situation is outrageous and barbaric and something had to be done about it." — **I. Mimaroglu.

Ilhan Mimaroglu joined Atlantic Records in 1969, and at present serves in a three-fold capacity — as head of Finnadar Records, as record producer and musical assistant to vice chairman Nesuhi Ertegun, and as the man in charge of Atlantic's 4-channel productions. On top of this, Mimaroglu is a well-known composer. Born in Istanbul in 1926, he spent his life prior to 1969 as music critic, radio commentator, musician, composer and author. **Cash Box** spoke with Mimaroglu recently in a wide-ranging conversation that began with the history of Finnadar.

With the formation of Finnadar Records, Mimaroglu took on the task of creating a successful musical outlet for 20th century "art" music, whose purpose would be to concentrate "not on the music of the 21st century, whatever that could be, but the music of the times we live in." With an awareness that all contemporary labels are struggling, he was able to establish Finnadar in 1972 as a composer-owned label which functions within the structure of a large company. "I said I will start my own label, and I will use Atlantic's facilities to produce, manufacture and distribute the records. . . . So it's not Atlantic's money I am spending." To date, there have been 8 releases on Finnadar, encompassing such works as Eric Salzman's "Wiretap," George Flynn playing the music of John Cage, Mimaroglu's own "Wings Of The Delirious Demon," and pieces by Schoenberg, Berg and Webern.

By developing "certain ingenious ways of cost-cutting," Mimaroglu has managed to keep Finnadar's head above water — it is, in fact, showing a slight profit on Atlantic's balance sheet — an unusual state for a label whose audience at this point is relatively select. Without affecting the quality of the recordings, pressings and jackets, he has received price help from printers and pressing plants whenever possible. In addition, the art department is designing the jackets — "they see it as a challenge and also a way to express creatively and in full freedom." Further, "indeed you can make clearly relevant and artistically valid one-color covers," which helps to reduce expenses, as does advance rehearsals for sessions and not using 16 tracks where only two are necessary (as with small ensembles). Finally, artists often offer their services or at minimum union scale, so, in the end, "it is like performing a public service and not losing money." Distribution for Finnadar product is being handled not only by WEA, but also by SMG for the tri-state

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Staple Singers Ink Warner Pact

HOLLYWOOD — Warner Bros. Records chairman of the board Mo Ostin and president Joe Smith have announced the signing of The Staple Singers to an exclusive recording contract, effective immediately. Present at the announcement in Burbank were The Staple Singers and Warner Bros.' Bob Krasnow.

The Staple Singers will begin recording their first album for Warner Bros. in the near future with a producer to be announced. They are also scheduled to collaborate with Curtis Mayfield for his soundtrack of the upcoming Warner Bros. film "Sparkle," also appearing on Warner Bros. Records.

The career of The Staple Singers spans twenty-five years of recording and performing. They have appeared in concerts in every major city, have made numerous appearances on television, and their performances highlighted both the "Wattstax" and "Push" films. Growing over the years from a pure gospel group to blending gospel with soul and popular music, they have released twenty-nine albums, many of which were bestsellers including the million-selling singles "Respect Yourself" and "I'll Take You There."

IN A LEAGUE OF THEIR OWN — Enjoying a short respite, RCA recording artists Pure Prairie League brought their cowboy into RCA's New York offices to give to Ken Glancy, the label's president. Seen here are (standing l to r) Larry Goshorn, Ken Glancy, and Mike Reilly. (Seated l to r) Billy Hinds, John David Call, Cowboy, Michael Connor, and George Ed Powell. Pure Prairie League is currently touring and will arrive on the west coast in a month or so to begin work on their next album.

Irving/Almo Taps Memphis As Hampton, Banks Ink Pact

HOLLYWOOD — Carl Hampton and Homer Banks have been signed to an exclusive, long term songwriting contract by Irving/Almo Music, it has been announced by Chuck Kaye, vice president of the Los Angeles based publishing firm. Previous to joining Irving/Almo, the two writers were associated with East Memphis Music, Banks having been with that firm for ten years, and collaborating with Hampton for the past four years.

Both Hampton and Banks represent songwriters well versed in what is readily identifiable as the "Memphis Sound," a sound known through such exponents as Isaac Hayes, Otis Redding, Don Nix, the Bar-Kays, and more recently by Al Green.

Hampton, Banks

Hampton and Banks composed numerous hits during their tenure at East Memphis, among them, "Who's Makin' Love To Your Old Lady?" and "If Lovin' You Is Wrong, I Don't Want To Be Right." These songs, as covered by Johnny Taylor and Luther Ingram, respectively, each sold over 2 million copies, according to Irving/Almo. The Hampton-Banks team composed material for The Staple Singers, Isaac Hayes, Bobby Bland, Millie Jackson and Tom Jones.

One key for Irving/Almo is the successful track record of the Memphis sound and the writers and musicians who created it. What the publishing firm hopes will happen is an enlargement of the established success of that genre in terms of contemporary pop music. Certainly the San Francisco, deep southern, reggae and Texas sounds have all translated into commercially potent product and it is Irving/Almo's contention that the Memphis Sound can become an even more significant musical factor than it has been to date.

The availability of quality studio musicians, coupled with the constant flow of superstars looking for good material makes Los Angeles a logical place for Hampton and Banks to settle. Irving/Almo intends to see to it that the two writers have as much contact with the musical community as possible.

"The most exciting factor in bringing Carl and Homer to Irving/Almo," Kaye told **Cash Box**, "is the distinctive quality of the material they write. They think, sleep and wake up creating songs and music. They have very definite ideas about love, life, and their music, and we look forward to a relationship that will encourage their further creativity in creating great hit music."

Hampton and Banks noted that the Memphis sound, while producing a steady diet of r&b hits as well as pop chart records, was a very insular musical situation. They are pleased to be

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Faith, Hope & Charity On RCA

NEW YORK — Faith, Hope & Charity are about to make their RCA Records album debut, with a disk produced, conducted and arranged by Van McCoy. The group's single, "To Each His Own," is already in release. Titled "Faith, Hope & Charity," the LP has been incorporated into RCA's summer-long "Heart Of Soul" campaign.

A part of the group's campaign will be a disco dance contest. Running through July 26, it is being held in participating New York discos, with finals to be held in one of RCA's studios in August, with Van McCoy and Faith, Hope & Charity as judges. In-store displays, press kits, radio spots, small LPs and bumper stickers have also been prepared, as well as a tambourine promotional item.

Faith, Hope & Charity were founded in the late 60's, comprised of Albert Bailey, Brenda Hilliard and, at that time, Zulema, who now records solo for RCA. Diane Destry replaced Ms. Z in 1974.

Jackson, Yancy Sign Chappell Pub. Agreement

NEW YORK — Writers and producers Chuck Jackson and Marvin Yancy have signed an exclusive worldwide co-publishing and publication agreement with Chappell Music through their newly-formed Chicago-based company, Jays Enterprises.

Jackson and Yancy, who were responsible for many of the hits recorded by The Independents, recently produced and wrote all the compositions on the Natalie Cole LP on Capitol.

Jackson and Yancy are the co-founders and owners of Jays Enterprises, which is currently negotiating with several labels for independent production deals.

ABKCO Signs Four New Distributors

NEW YORK — Abkco Records, currently represented on the charts with the "Metamorphosis" album, has named four new distributors around the country to handle the company's product.

The four companies involved are: Action Music in Cleveland, Ohio; Park Records Distributing in East Hartford, Connecticut, which will handle the entire New England territory for Abkco; Heilicher Brothers in Atlanta, Georgia; and Record Sales of Colorado, Denver, Colorado.

Bearde To Stage 'Plymouth'

HOLLYWOOD — Chris Bearde, known primariiy as a television producer and writer, has bought a six-month option on a new rock opera called "Plymouth." The production, based on a story that takes place in the 17th century, deals with life in England, on board ship, and in the "New America." Written by Paul Harry, Matt Rollins and Paul Kleinman, the rock opera is a family oriented show that Bearde feels has "unlimited potential," especially with the bicentennial nearly here.

Director of the play, Patrick O'Neill (who works for Kirk Kekorian at MGM Grand) introduced "Plymouth" to Bearde via tape. Bearde followed up by attending a spot held by the three writers at the Alternative Chorus Showcase in Los Angeles.

Subsequent interest by the Nevada bicentennial committee prompted Bearde to decide to put the play on in Las Vegas, Aug. 1 at a small theatre in the MGM Grand for record company executives and theatre buyers. Said Bearde, "Plymouth" is a pop/rock musical, which the entire family can go to and 'get off on', and I see a great future for this kind of apple pie modern musical play, especially in the bicentennial year."

Bearde plans to open "Plymouth" simultaneously in London and (hopefully) New York, though Plymouth, Mass. is a possibility at this time. With the rock

Harry, Rollins, Kleinman

theatre still enjoying the box office success of the futuristic "Tommy," it will be interesting to see if the freshly scrubbed historical view of the Pilgrim fathers done in today's musical styles can reflect changing tastes and become a breakthrough musical style for the seventies.

Musexpo '75 To Offer Travel Pkg.

NEW YORK — Musexpo '75, in cooperation with travel agencies in London, Paris, and Frankfurt will institute a travel package to include trans-Atlantic airfare, intra-U.S. travel, and hotel accommodations.

The 12 day package includes London/Los Angeles/Las Vegas/New York/London roundtrip airfare, with flights departing from London on Sept. 17 and returning from New York on Sept. 28. The total package, with all costs and tax included is approximately $770 for double occupancy and $870 for single accommodations.

THE MAIN COURSE IS MUSIC — RSO artists The Bee Gees recently played a two-night stand at Ron Delsener's Schaefer Music Festival in New York's Central Park. Having just completed the first wing of their 20th anniverssary N. American tour on July 15, they are due back in late August to resume performances. The Bee Gees' current single, "Jive Talkin' " is bulleted at #4 this week on the **Cash Box** chart, while the LP "Main Course" is a strong #41 with a bullet. Shown backstage at the Schaefer Festival are (l to r) Atlantic Records president Jerry Greenberg, Barry Gibb, Maurice Gibb, Arif Mardin — The Bee Gees' producer, Robin Gibb, RSO Records president Bill Oakes, and Earl McGrath — Atlantic's director of press/artist development.

Chess/Janus Holds Promo Conference

NEW YORK — Following the closing of their New York offices several weeks ago, Chess/Janus Records has reorganized its operation. The label, which is now based in California, held a meeting of its entire promotion staff at its headquarters in Los Angeles from July 9-11. The status of the New York office is that Dick Wingate and Jon Tiven will continue to work in the city, holding the positions of east coast regional promotion person and national director of publicity, respectively. Both Wingate and Tiven will be working out of their homes for the immediate future.

Other appointments announced at the conference included: John Antoon — national director of promotion, Michael Plummer — west coast regional promotion, Chuck Reichenbach — local promotion (southern California), Chuck Young — national r&b promotion, and Nelson Larkin — director of record production and promotion for GRT Records. Other Chess/Janus officers currently include — Ed DeJoy, v-p and general manager of the label; and Allan Mason — v-p in charge of a&r. At the meeting, Tom Bonetti, executive vice-president of the GRT corporation, spoke on behalf of the parent company.

Peisinger To Arista

NEW YORK — Jon Peisinger has been named to the post of assistant to the vice president of marketing for Arista Records. His responsibilities will include liaison with Arista's regional sales reps and independent distributors, as well as working with all aspects of marketing, sales and consumer advertising. Peisinger comes to Arista from Elektra/Asylum where he has been east coast sales manager since 1971, and prior to that he held the position of sales coordinator at Paramount Records.

A&L Dist. Mark 15th Anniversary

NEW YORK — A&L Distributors of 451 Penn St., Yeadon, Pa. are celebrating their 15th anniversary with the expansion of their physical plant serving the greater Philadelphia area. They have moved into a new modernized building featuring enlarged warehouse facilities.

Al Melnick, who heads the staff, directs sales. Alan Newman will be the new promotion manager, and Marv Berman is their newly acquired account salesman. Coinciding with their anniversary, A&L was awarded a gold record by GRC for their efforts in breaking Sammy Johns' "Chevy Van" into a major east coast market.

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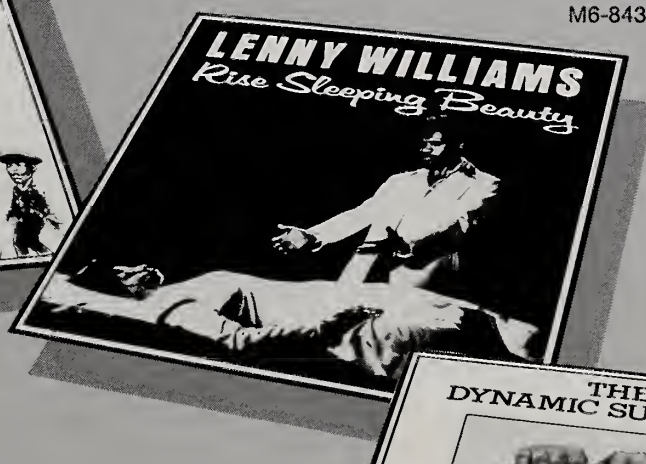

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Mimaroglu On Today's Music

cont. fr pg 9

area and through a special plan with JCOA.

Atlantic's Matthew Borman has coined a slogan for Finnadar — "If not on Finnadar, where else?" — which aptly describes the unusual product the label releases. In light of this, Mimaroglu has a unique view of promotion as it relates to 20th century music. "My view on the subject is that spending a lot of money on promotion and advertising isn't worthwhile, because let's say that your potential of a given record is about 5,000 copies. If you don't advertise it, it sells by itself 3,000, copies; so all the money you spent was for only an extra 2,000." Noting that at the moment the contemporary music buyer uses the monthly Schwann catalog as his source of new release information, Mimaroglu notes that "it's not a question of promotion or advertising but a more general question of education . . . The increase in sales depends on education, on radio paying more attention to contemporary music."

Turning to the role of the retailer in increasing the public's awareness of the new music, Mimaroglu responds that "I don't know if a dealer or even a salesman has to know too much about the product he is selling . . . Do they have to be musicologists? I don't think so. It's primarily the consumer himself who should be interested."

Mimaroglu is an outspoken critic of the way today's music (art music) is treated by various facets of the society — by radio, the press, the schools, even the orchestras and musical units themselves. "There are so many contemporary music records out, and they are passing unnoticed. . . . At this late date, they should be regarded as the mainstay of American music, but the situation of contemporary music is such that such an album is regarded as very much out of the ordinary." As for general education, "critics are indeed part of the education, they are public educators — critics, broadcasters, and so forth — and I don't think they do what they are supposed to do. I don't think they are fulfilling their responsibilities, and very few of them know or are interested in the music."

As a composer himself, Mimaroglu approaches the situation of modern music from that perspective also. "I am not saying that our orchestras should play *more* contemporary music or other composers compose *more* contemporary music — I am saying that they should do nothing else but contemporary music. Old music — that's the business of museums. . . . Our basic musical life should be the music that is composed today as in the other arts; and as in pop music — in that sense it's very healthy. You are always expecting the most recent thing from The Rolling Stones or from Yes or Led Zeppelin." But, in the case of "art" music, "at least fifty years must pass — a good composer is a dead composer — which is very unfortunate . . . For some reason, the art music business wants to have people believe that the progress of music stopped somewhere at the end of the 19th century."

As head of Atlantic's 4-channel development, Mimaroglu is a staunch supporter of the discrete format — CD-4. "Most music can be and should be recorded 4-channel. One should not forget that the record is not a simulation of a live performance. The experience of listening to music by way of a recording should not be related to the live situation. . . . A recording ought to take a listener's ears to such spots in the musical territory where, in a live situation, the ears have no possibility of getting." Opposed to reprocessing of stereo into 4-channel, unless the original separate tracks are available for re-mixing, he notes that the choice of 4-channel "depends on the original material." Thus, some of the Finnadar releases have been 4-channel, while others have not. "Viola Today," for example, a solo viola recording by Karen Phillips, "doesn't call for quad at all." On the other hand, an upcoming LP from the Columbia-Princeton electronic music center, will be released in 4-channel, as it "is all original 4-channel compositions, and I think it will be the first time that true electronic music will be released in discrete CD-4 quad." In sum, the objective of 4-channel recording is to serve music and not to duplicate the hazardous acoustical conditions of the concert hall. . . . "So if it adds to the music, if it clarifies the music, then it should be used."

Another method of cost-cutting for Finnadar involves the pressing of 4-channel records. For the two 4-channel LPs on the label, "there aren't double inventories. . . . There is no need absolutely to make a stereo version of the same thing since the record itself played in stereo is as good." Curiously, the "two quad records have done much better than any other stereo Finnadar record, which of course isn't true of the rest of quad vs. stereo scene — quad is much smaller, as you know. But in the case of Finnadar, they are almost double the

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Nixon Named Brunswick VP

NEW YORK — Robert T. Nixon has been named vice president of marketing for Brunswick's Briarwood division.

In his new position, Nixon will be responsible for Briarwood's worldwide marketing activities, including product management, marketing services, and sales.

Khoury New Capitol Planning VP

HOLLYWOOD — Edward C. Khoury has been elected to the position of vice president-corporate planning and development for Capitol Industries.

NARAS Adds 5 To Advisory Council

NEW YORK — Five more recording executives have been added to the president's advisory council of NARAS, bringing the total membership to an all-time high of 19.

According to Jay Cooper, the academy's national president, Lou Adler of Ode, Art Kass of Buddah, Jerry Rubenstein of ABC, Irwin Siegelstein of Columbia, and D.H. Toller-Bond of London have accepted invitations to serve on the board that was created three years ago to form a closer working relationship between the academy and the industry, and to make available to the academy the benefits of the industry's advice and counsel.

In his letter to board members, Cooper cited the organization and planning of the proposed Hall of Fame site in Burbank as "probably the most challenging undertaking in the academy's history," and asked for their ideas regarding the venture, as well as next year's Grammy Awards telecast, which he invited them to attend. He also asked for their opinions and suggestions regarding "any other academy activity you would like to comment on."

Goldsboro Single On New Recording Process

LOS ANGELES — Bobby Goldsboro's new United Artists' single "I Wrote A Song (Sing Along)" was recorded using the new AQPS process, the first recording made using the new system.

The Audio Quality Preservation System is a process owned by Sonotronics Corp. According to Jack Wilson, a spokesman for Sonotronics, the system allows recording at higher levels so that the finished product contains more presence without the loss of quality.

Prodigal Moves

NEW YORK — Prodigal Records have moved their offices to 18465 James Couzens, Detroit, Michigan, 48235. Their telephone number remains (313) 864-5300.

EVERY PICTURE TELLS A STORY — Reggae came to Los Angeles in a big way July 10 when Island Records' Jamaican reggae stars Bob Marley and the Wailers opened a sold-out four-night stand at the Roxy Theatre. Celebrities, industry figures and press were out in force on opening night for a first set party hosted by Island Records. A specially prepared Jamaican buffet led off the evening followed by a full show by the Wailers.

Amongst those in attendance opening night or at later shows were Ringo Starr, Cat Stevens, Joe Cocker, Maria Schneider, Jimmy Walker, Jackson Browne, Linda Ronstadt, Bill Wyman, Ron Wood, Neil Diamond, Robbie Robertson and Joni Mitchell. Here George Harrison and Bob Marley grapple playfully.

Viewlex Appts. Nate DuRoff VP

NEW YORK — Nate DuRoff has been named vice president of sales for the custom services division of Viewlex, it was reported last week by Richard Burkett, president of Viewlex, who announced that DuRoff has also signed a long-term contract with the company, ensuring them of his exclusive services in the future.

DuRoff founded Monarch Records, a west coast pressing plant operation in 1945. When that company was acquired by Viewlex five years ago, DuRoff stayed on to serve as executive vice president and general manager.

In addition to his new responsibilities, DuRoff will continue as executive vice president of Monarch. John Williams will fill in as general manager.

London Appts. Two In Promo Dept.

NEW YORK — Herb Gordon has been named national promotion manager and Jerre Hall has been appointed to the post of regional promotion manager for the southwest area, it was reported last week by London Records.

Gordon will coordinate London's promotional activities dealing with artists, radio, and special projects, as well as working with the label's regional promotion men and all independent distribution personnel.

He goes to London from Warner Bros., where he handled promotion and marketing in the Philadelphia region.

Hall, who will be working out of Dallas, will be responsible for the three London independent distributors in the area. He will also cover all promotional activities in Shreveport, Louisiana, Oklahoma City and Tulsa, Oklahoma.

Romeo Named CBS Int. Artist VP

NEW YORK — Vincent Romeo has been named vice-president of international artist development for CBS Records International. He will be responsible for the developing and establishing of foreign artists in the U.S. market and other territories outside their home markets.

Prior to joining CBS, Romeo was associated with Creative Management Association (now International Creative Management) in New York and London; he was manager for Paul McCartney and Wings. He has also been professionally associated with Cat Stevens, Grand Funk, David Bowie and David Essex.

War Goes Gold

LOS ANGELES — "Why Can't We Be Friends?" by War has been certified gold by RIAA.

The album, produced by Goldstein in association with War members Lonnie Jordan and Howard Scott, contains the group's current single of the same name. "Low Rider" and "Smile Happy," two other cuts on the album, have also been getting airplay.

War, whose track record includes four platinum albums ("All Day Music," "The World Is A Ghetto," "Deliver The Word" and "War Live"), is currently in the midst of a tour in support of the single and the album. Upcoming dates include appearances in New Orleans, Birmingham, Mobile, Atlanta, Detroit, Boston and Philadelphia. The group will appear in New York's Madison Square Garden in the middle of Aug. as part of a swing through the east.

Nelson Picnic Brings Different Musical Elements Together

HOLLYWOOD — This year's Willie Nelson 4th of July picnic was streamlined in production and presentation: narrowed to one day as opposed to three last year, and located on a privately-owned farm in Liberty Hill, some thirty miles northeast of Austin. The local populace expressed curiosity at the mix of lifestyles represented by the thousands of people who showed up to take part in a festival of high-energy music. No hostility was evident.

The music, an amalgamation of styles, including spiritual hymns, bluegrass, blues, country and western and rock and roll was presented by a variety of versatile artists. The performers and their audiences represent a progressive force in music. The blending of indigenous influences into contemporary sounds impossible to classify in any sense, except creative and dynamic, was the key to the affair.

The reason for the mass appeal is that people continually look for something new in music as their aesthetic senses evolve (both as performers and listeners) and they have found it in Texas. It's not that Texas is the sole progenitor of the new influence but at this point it seems to be most ready for performers who have versatility and ability to incorporate diverse musical forces. The Willie Nelson picnic highlighted the desire of artists to play what they like without stagnating within the conceptual boundaries which have, in the past, inhibited country artists who wanted to rock, or rock artists who wanted to pick. Almost any performer, regardless of his personal origins, will agree that Texas audiences are among the most receptive to music which has not been done before, and to that which has been done before but is now being done differently and/or better. The same performers will also testify that a Texas audience will boo an act off stage if it does poorly.

The open-mindedness, on both the audiences' and artists' parts, therefore, explains why rednecks and long-hairs, traditionalists, kids and adults alike can sit together in an open field and be as receptive to the Pointer Sisters as to David Allen Coe or local resident Doug Sahm, and accept the mellow Rita Coolidge as well as the high-energy sound of the Charlie Daniels' Band, without complaining that a given artist is "too rock-oriented" or "too country-oriented." It doesn't matter anymore: the only label that fits is music.

"THE RED-HEADED STRANGER" — Willie Nelson (center), played two sets with his own band as well as sitting in with several other performers during their sets. Pictured above are (l to r) Rex Ludwick on drums, Bobby (B.J.) Jones on guitar, Willie, Bobby Burns on keyboard, harmonica picker Mickey Raphael cooks behind bassist Bea Spears, and Jody Payne on lead guitar and backup vocals; when not backing Willie, these versatile lone star musicians' gig as "Too Hot For Snakes" throughout Texas. Not shown are pianist Bobbie Nelson, Willie's sister, and main drummer Paul English.

John Sebastian was a surprise guest: he ambled to the mike and said: 'I'm not really a member of this particular offshot . . . but I'm a second cousin from New York." After finishing three tunes with Too Hot For Snakes and KGBS progressive country disk jockey Jimmy Rabbitt on vocals, John knew he was definitely a part of the festival's spirit.

David Allen Coe waited nearly two hours to go on as the power was being restored; a late-afternoon shower stopped the show for awhile, cooling off the thousands of folks on hand but turning the dry pastureland to mud. Coe elicits sounds from his Gibson hollow-body that guarantee he will be creating for years to come.

Billy Swan and Kris Kristofferson (with Rita Coolidge and Donny Fritts) played for close to an hour and a half in their early-morning set before joining Willie and his band and family in an acapella "Amazing Grace" sung to the just-rising sun; a fitting close to an overall successful and rewarding 18 and a half hour experience.

There was a time when country performers trying to go pop thought it necessary to divest themselves of their country accents and musical roots; there was a time when rock and roll was dismissed as insular and inaccessible. Those days are gone, and performers of all persuasions are proud of their musical roots without being blind to the validity of other musical roots.

This is not to say that the contemporary progressive country movement is evolving into a formatted sound; on the contrary, it is essentially a matter of versatility. When any performer or artist is able to play several instruments, which may range from mandolin and dobro to drums and electric guitar, is able to play them well, and is able to use those diverse instruments in a set of songs ranging from the purest bluegrass to quality rock and roll, we see progression. It is inevitable that a well-rounded artist will be well received by a well-rounded audience; it is equally inevitable that an artist who creates limits for him/herself is not going to progress. An open mind leads to versatility.

The progressive movement in country music offers something for everybody and makes no attempt to deny traditional country (or any other) influences. Young people are listening to Bob Wills and Hank Williams today with as much, if not more, respect for their music and legend as when they were alive. But they are also listening to Willie Nelson, Ray Wiley Hubbard, Waylon Jennings, Jerry Jeff Walker, Tompall Glaser and others. The Willie Nelson picnic then does not stand as an isolated event in music: it stands as a statement of the past, present, and future of music that emanates from a love of the country, a love of simplicity without banality, and an honest look at life, love, and their inherently dynamic complexities.

Sire Has A Big Rock July

HOLLYWOOD — Sire Records' July releases will spotlight two rock groups currently touring America, The Climax Blues Band ("Stamp Album") and Renaissance ("Scheherazade And Other Stories"). On Passport, Stackridge's "Extravaganza" will be issued.

In addition, in July Sire will launch a rock revival package of releases spanning the '50s and '60s worldwide. Both "The Roots Of British Rock" and "History Of British Rock, Volume 3" are survey albums showcasing many influential groups and styles. In the "Vintage Years" series, individual LPs will be devoted to Duane Eddy, Del Shannon, the Nice, Small Faces and, shortly, the Troggs and the Pretty Things.

Lipton Joins Heidi

HOLLYWOOD — David Lipton, former professional manager, Metromedia Music, and president of Sage Entertainment Assoc., Inc., has entered into a relationship with Howard Brown of Heidi Music Machine.

Lipton will act as senior consultant and advise Brown on all areas, including but not limited to personal management, production and publishing. Heidi just signed Billy Paul.

'4-Channel In Rock Imaginative': Mimaroglu cont. fr pg 12

sales of any individual stereo record, which indicates that, in this sort of music, particularly, people are looking for quad."

Interestingly, "in rock records, the use of the 4-channel medium is very imaginative. . . . Rock records and pop records are very much advanced in 4-channel mix techniques and conceptions over classical. . . . What you described as putting the orchestra in front and (the concert hall sound in the rear) — that is standard in classical music, which I regard as a waste of the medium."

Mimaroglu's initial and continuing involvement with Atlantic has also been with jazz releases and re-packages, and the combination of this with his personal concern with 20th century music has led him to the belief that "jazz and electronic music are really the most significant contributions of contemporary culture to the music scene. . . . And I am willing to say that the best of jazz is equal to the best of Western classical music. There is nothing that makes Teddy Wilson or Duke Ellington inferior to Mozart."

As far as the place that Mimaroglu's own composing holds in the scheme of things, he does manage to find the time to be an active composer. As to the fact that recent Finnadar LPs have included none of his pieces, he notes that "I see my own music very objectively from this standpoint — I am just another composer waiting in line." (He has had 2 LPs on the label thus far.) Since Finnadar occupies whatever time is left over from Mimaroglu's work with Nesuhi Ertegun and 4-channel, he is "highly selective in the material and what an artist is able to record. There will be some of my music in the future. . . . I have at least 2 albums ready, but I wish to give a chance to other composers first."

Mimaroglu's own compositions have dealt primarily with natural sounds rather than originally electronic sounds, and "by manipulating so-called natural sounds, you can reach certain sounds that you or anyone can hear for the first time — that's what makes everything so fascinating. But, in the long run, the objective is not to find new sounds, but to make meaningful musical statements through them."

As for the existence of original music on tape rather than being reproduced through performance, he notes that "this whole interest in reproducability of music through performance is something very old-fashioned — It's a remnant of the ages when there were no technological means to *keep* music, to *keep* sound. . . . There are so many works that are still unplayed that performers should save their efforts and services in performing those rather than doing a Tchaikovsky symphony once again."

As for the future, Mimaroglu will continue to speak for the rightful place of today's music in the musical life of the culture — the "stage the art music of western civilization has arrived at by way of constant development of its intellectual, emotional and also its technological resources," although he is pessimistic as to a cultural catch-up such that more people alive today will be listening to art music composed by their peers. There is also the possibility of a consortium of contemporary music labels being formed to coordinate advertising, promotion and so forth — an idea that was brought up by Earl Brown, director of Mainstream's contemporary music series, and is something which Mimaroglu feels would "do a lot of good to contemporary music as well as contemporary music recordings." Although he has no long-range plans, in addition to further 4-channel releases on Atlantic and jazz productions from the coordination/production hand of Mimaroglu, there will be in the near future a Stockhausen LP on Finnadar (from The Negative Band) plus the mentioned Columbia-Princeton and personal compositions from this diversified personality.

More On Today's Music Next Week In Cash Box

SCEPTER ○ WAND ○ HOB

new releases

EDDIE 'The Sheik' KOCHAK
Strictly Belly Dancing, Vol. 2
SPS 5118

GOSPEL ENCORES
Oh Blessed Star
HBX 2179

VICTORY CHORAL ENSEMBLE
I'll Never Let Go His Hand
HBX 2180

THE VOICES OF REV. MILTON BRUNSON
& THE THOMPSON COMMUNITY SINGERS
HBX 2178

THE SWAN SILVERTONES
I've Got Myself Together
HBX 2177

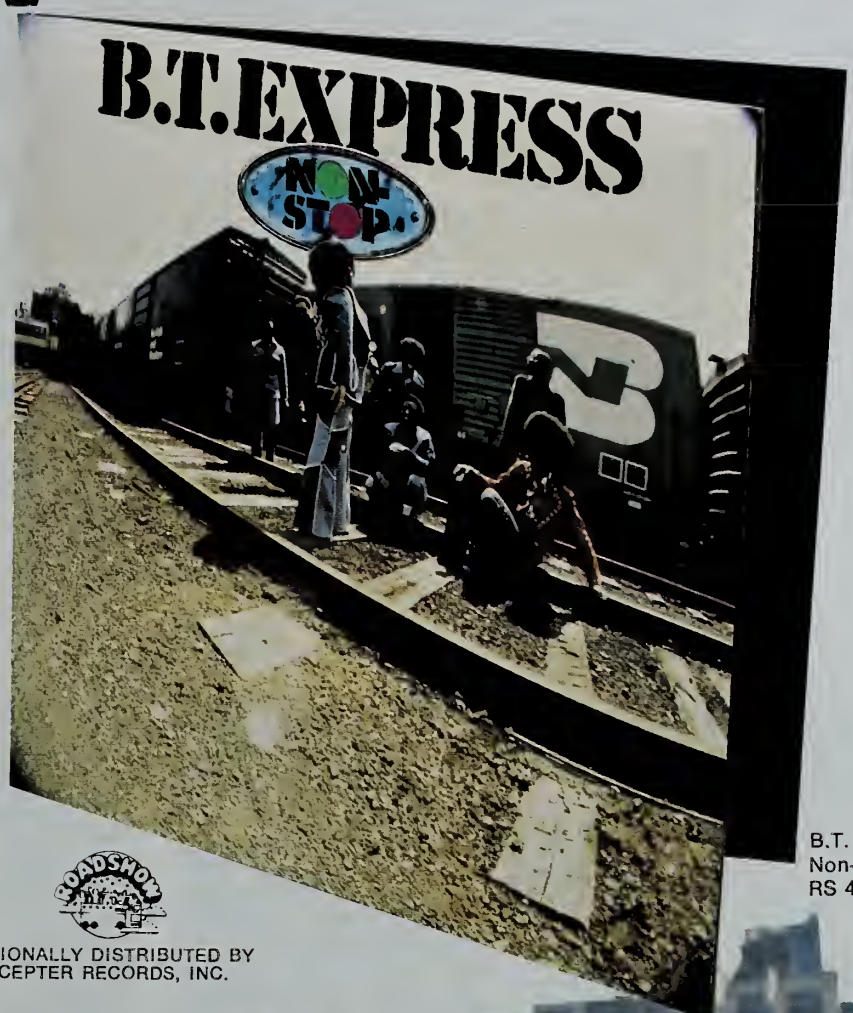
SHIRLEY CAESAR
No Charge
HBX 2176

DISCO GOLD
SPS 5120

SCEPTER Wand HOB RECORDS

ROADSHOW

Foot Stompin!
Finger Poppin!
Non-Stoppin!
New Album



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POINTS WEST — Last week was terrific! The phone rang and it was a gas talking with **Gary Stromberg** for the first time in awhile! Both Gary and **Art Linson** have been signed by Universal Studios to produce "Carwash," a musical comedy film set in the early 1960's. The film takes a look at a day in the life of an urban carwash, and is heavily laced with high comedy and music written originally for the flick, penned in the genre of early sixties r&b. No clear decision on who the composers will be as of yet, but apparently negotiations are moving towards finalization. At any rate, good luck to you, Gary. You're one of the most consistently creative people I know.

SUSANELLA MAKES POINTS WEST! — David Budge and I took time for a mid afternoon conference early last week with Phonogram/Mercury Records' resident fox-publicist **Susanella Rogers,** who under a blazing Butterfield's sun was more than passively excited about the label's July releases! **Mike Gormley:** This lady's on the job! Among groups to release product for the label this month are a best of the **Statler Bros.** LP, an album by **Thundermug,** and from **Tin Lizzie** (an Irish-international folk group) and a San Francisco group called **Heartsfield** produced by my good friend **David Rubinson.** The Thundermug LP features a new, Beatles-influenced version of "Drive My Car," and a tune entitled (are you ready for this one?) "Banga Banga Humpa Humpa!" No comment! Susanella also mentioned new artists — **Coke Escovedo,** formerly of **Santana** and leader of **Azteca** will release an LP for Merc, as will **Kraftwerk,** their LP to be entitled "Rolf And Florian." As for new signings, look for **Carmen, Charles Earland, Michael Fennelly, Greyhound,** and **Bluefield.** Did I forget **Richard Digance?** Or new **BTO** product? Or a **10 cc** tour in August? Or **Spirit** and **Johnny Rodriguez?** Well, if I mention them, I'll have plugged every artist on the label! And I can't do that! Susanella, it's no secret — I love you!

JAMMIN' IN GEORGIA — at Macon's Lakeside Park were (below, l-r) **Dicky Betts, Gregg Allman,** and **Bobby Whitlock.** Lakeside Park is one of Macon's newest recreation areas featuring rock concerts, and jam sessions such as this.**Elvin Bishop** opened up on June 25, and the **Charlie Daniels Band** appeared on July 3. Bobby Whitlock's first Capricorn LP ships in August, entitled "One Of A Kind," recorded at Cap's Sound Studios in Macon. The new **Allman Brothers Band** LP, "Win, Lose Or Draw" is also slated for August release.

And speaking of Capricorn, I just got a listen of **Hydra's** second LP for the label, "Land Of Money." The group has always been an impressive rock force and this record looks like a gold success for certain. **Mark Pucci** should be happy, and best of luck to Hydra and **Frank and Debbie Hughes,** our friends down in Atlanta.

Jammin' In Georgia

COMMUNIQUE TO CLIVE — Has anyone mentioned to **Clive Davis** that the **Bay City Rollers** have a dynamite single on their British album entitled "Summerlove Sensation?" The LP has never been released in the U.S., which is a wonder considering all the excitement the group is stirring up. I must thank my good friend at ATV Music **Steve Love** for turning me on to what I think could be a monster single release for Arista. . . . **Snuff Garrett,** who produced **Frank Sinatra's** new smash single "I Believe I'm Gonna Love You" said of old blue eyes, "This was the opportunity of a lifetime. Sinatra is one of the greatest entertainers of our time and the nicest artist I've ever worked with." . . . **Lamar Rowry Thomas,** who recorded for the old Uni, Abbott and Lady J. labels, has written, with **Maria Green,** a single scheduled for a Buddha release this month, entitled, "Sorry, But That Number Has Been Disconnected." Lamar has also teamed with **Bert DeCoteaux** and **Tony Sylvester** to work on several of his songs, among them an upcoming Atlantic release entitled, "Snake In The Grass," by **Don Thomas.**

MCA group **Lynyrd Skynyrd** played a return-home SRO southern swing of concerts IN Alabama, Georgia and Florida recently, wrapping up their three month tour, including a benefit in Birmingham on July 4 to help the American Cancer Society and a local clinic. Manager **Peter Rudge** has stated that the group will play with **Rod Stewart and the Faces** in Roosevelt Stadium on August 22 . . . At last week's surprise birthday party given by **Aretha Franklin** for her husband **Ken Cunningham,** we neglected to mention that not only was daughter **Carolyn** there — she was the life of the party! . . . Following the gigantic opening night Roxy bash for **Bob Marley and the Wailers** Thurs., Island president **Charlie Nuccio** had a chance to relax Sun. out at **Bill Valenziano's** home in the west Valley. Bill and his missus **Jean** hosted a one-year-late house warming fest for close friends, including Charlie and wife **Lois, Don** and **Sharon Zimmerman, Mauri, Shelby,** and **Germain Lathower** and **Larry** and **Naomi Hathaway.** After-dinner entertainment was supplied by Bill's boy **Tony** and his inimitable version of "Twist And Shout."

Veteran producer **Richard Delvy** has joined the Wally Heider organization to concentrate in the area of "special projects."

Al Ham flew back to New York after completing production of "Give 'Em Hell, Harry!" for **Bill Sargent's** Theatrovision. He is now busy editing what is to be a soundtrack album of the film, starring **James Whitmore,** which will be shown in over 1500 theatres simultaneously on September 24, 25 and 26. (Al produced the **Sam Ervin** album, which was released on Columbia, and nominated last year for a Grammy.)

Until next week, that's what's happenin' — Arrividerci!

phil alexander

EAST COASTINGS — After several weeks of rumors, we mourn the premature demise of the **Jack Bruce-Mick Taylor** Band. Citing "personality conflicts" as the reason for the split, both **Taylor** and **Carla Bley** announced their departures last week. All early indications pointed to the group developing into one of the most meaningful purveyors of jazz and rock stylings due to the group's lineage which included among other things, **Bley's** JCOA backround and **Taylor's** stint with the **Rolling Stones. Taylor** reportedly walked out on the group 90 minutes before recording sessions were to begin for their first album. **Bley's** departure is more amicable. She wanted to spend more time with her husband and less time on the road. **Bruce** intends to keep the remainder of the band together and is currently auditioning guitarists to resume the sessions. A replacement for **Bley** will be found after the new group gets its bearings.

In other news of groups splitting, the on-again, off-again **Humble Pie** break-up is now official. Word of the split comes as the news of two new groups being formed reached us. One of the groups will be called **Strange Brew** and is to include **Clem Clempson** and **Greg Ridley,** formerly of **Humble Pie,** along with drummer **Cozy Powell,** who was once a member of the **Jeff Beck Group,** and played with **Bedlam** before going solo. **Steve Marriott** will lead the other group which is currently recording an album before taking in a tour of the U.S. His group consists of former **King Crimson** drummer **Ian Wallace,** former **Fleetwood Mac** guitarist **Bob Weston,** ex-**T. Rex** percussionist **Mickey Finn,** and bass player **Nick South,** who was formerly with a group called **Ellis.** . . . **Russ Ballard** has begun recording his second solo album for release in Sept. . . . The latest edition of **Savoy Brown** are to begin their 19th American tour later this month. The group now consists of **Kim Simmonds** (guitar), **Paul Raymond** (organ), **Andy Ray** (bass), and **Tommy Farnell** (drums). The group's next album will be titled "Branded." . . . A lot of excitement lately at a bar called Mikell's on New York's upper west side, where musicans like **Cornell Dupree, Gordon Edwards, Bernard Purdie, Steve Gadd, Richard Tee,** and **Joe Beck** have been hanging out, and jamming before small but delighted audiences. Two recent stories concern the night **Mitch Mitchell** wanted to jam on "Mercy, Mercy" with **Dupree** and **Edwards** but was told to "get lost" as nobody recognized him, and the night last week when **Joe Cocker** got up to the stage and sang incredibly well and coherent on a couple of songs.

Arista Records have signed **Ursula Dudziak.** She is currently in the studios recording her first album for the label with her husband, **Michael Urbaniak** producing. Ursula, who has the stunning capabilities of using her voice as a lead instrument is being backed on the LP by members of **Urbaniak's Funk Factory** and members of **Miles**

Visiting **Cash Box** last week was the Dwight Twilley Band, whose single, "Baby I'm On Fire" is on the charts at #24 with a bullet this week. Seen here (l-r) are: Phil Seymour, **CB's** Marty Ostrow, Dwight Twilley, and Ron Henry, general manager of Shelter Records

Davis' rhythm section including guitarist **Reggie Lucas.** . . .**Cash Box's Bob Kaus** and Atlantic's **John David Kalodner** accompanied **Yes** guitarist **Steve Howe** as he tried out his new Sear Synthesar at Sear Sound last week. Howe will actually buy the electronic instrument at the end of Yes' current U.S. tour, later this week, at a cost estimated at $80,000. He will use the instrument during the last stages of the recording of his solo album planned for fall release.

As part of our never-ending quest to bring you the ultimate in tedious trend stories we submit this tidbit hot off the wires: The box office smash film, "Jaws" is having its record business effect already, apart from the MCA soundtrack LP and single. The flick has also spawned a TK Productions single on the Glades label titled "Super Jaws" by the **Seven Seas,** which is, you guessed it, a disco single. It was written by **Clarence Reid** and **Willie Clark,** who also produced it along with **Steve Alaimo.** Meanwhile, composer **Joe Raposo** has penned a single titled, "I Don't Want To See The Movie," and is discussing labels. The **Dwight Twilley Band,** currently hot on the charts with their single, "Baby I'm On Fire," have set their next release — a song called "Shark," written, they claim, before they knew about the movie.

BITS & PIECES: Sudden Rush Music has announced a new writer development program. SRM is releasing a regular monthly column of specific songwriter leads designed to fill requests for material coming in from producers, artists, and a&r departments across the country. The column is being published in the "Musicians Classified," a newspaper serving the N.Y. area. The column is not being syndicated as of yet, but inquiries should be addressed to SRM, 750 Kappock St., Bronx, N.Y. 10463; tele: (212) 884-6014. . . . **Eric Clapton** was spotted at Electric Lady Studios after his Friday night cameo with the **Stones.** Several members of the **Rolling Stones** stopped by to listen to the takes and spend some time jamming with him. . . . The top 40 unrecorded rock groups of New York are being featured in a showcase presented by C.B.G.B. Festivities got underway last Wednesday and will continue until next Sunday. . . . A party was thrown for artist **Roger Dean** last Mon. at the New York Cultural Center with all five members of **Yes, Huntington Hartford,** and Atlantic's **Jerry Greenberg,** and **Earl McGrath** among those in attendance. **Dean,** as you probably already know, designs **Yes'** stage gear and has done all of their album cover artwork since the "Fragile" album. Most of **Dean's** airy, almost surreal work was on display, including most of the **Yes** covers, and designs for **Uriah Heep, Badger, McKendree Spring,** and **Budgie** covers as well as a slick for **Steve Howe's** forthcoming solo album. The showing is **Dean's** first in this country.

barry taylor

Chicago and The Beach Boys

would like to thank
the one million people who attended the concerts
and all those
who contributed to the success of
the Summer of '75 tour.

Mac Davis
The Captain & Tennille

UNIVERSAL AMPHITHEATRE, L.A. — Columbia Records artist Mac Davis opened the summer Amphitheatre season with a flair of professionalism and savoir chanter that proved, if nothing else, that Las Vegas showmanship need not lose any of its excitement when transplanted to the backlot of MCA — Mac puts on a well-polished array of material that spans his well-known repertoire of high energy, down-home music that pleased the SRO opening night crowd.

Davis' on-stage persona strikes a healthy balance between a country-boy sex symbol and the kind of boy every mother would love their daughter to bring home for dinner. Mac makes no mistake about the fact that he has deep-down Texas country roots, and the success he has enjoyed through recordings, personal appearances and prime time television underscore the fact that for artists like Davis and, to the same extent, people like John Denver, there is gold in the middle of the road.

Mac knows how to please an audience, with a well-tempered smattering of one-liners and hamboning — re-creating the sounds of "poor boy" music to the endless delight of the audience. The sex symbol image came on strongest during this "One Hell Of A Woman" and "Naughty Girl," but through it all, the "clean-cut" Mac emerges as an entertainer who puts everything he has into his performances. Also included in the show were his "In The Ghetto," "Something's Burning," "Stop And Smell The Roses," "Watching Scotty Grow," and "Baby Don't Get Hooked On Me."

Also appearing on the week-long Davis booking were A&M artists the Captain And Tennille, whose number one single "Love Will Keep Us Together" played a dominant role in this group's endearment to southern California audiences. Toni and Daryl, well-seasoned through their work with the BeachBoys, represent a pop rock ensemble that could well set a precedent for other aspiring ensembles to follow. Daryl Dragon, whose father, Carmen Dragon, has graced the L.A. classical music scene for years with well-respected baton, plays clavinet, piano and synthesizer, and is a perfect straightman for the effervescence of Toni Tennille, whose enthusiastic vocalizing assures the group's place in top one hundred listings and in popularity polls for some time to come.

p.a.

El Chicano
Tierra

THE STARWOOD, L.A. — The Plush Bunny. The Gold Dust Club. Kennedy Hall. The barrio's proving grounds where aspiring latin acts have to please their people. If they don't do it here they don't do it anywhere. Two graduates of this musical school, El Chicano and Tierra, showed at their recent Starwood gig just what it takes to make it on the street music circuit.

El Chicano (from the MCA side of the border) has fostered a decidedly pop oriented tinge to their music that early on broke them of the "just another Santana rip-off" tag. This is not to say that they've completely foresaken their musical heritage as "Barretta's Theme" quickly brought out the basic driving intentions of the band.

The interweaving of percussion and stringent lead riffs over clear vocals was the musical triangle the band played off this night with all three making telling points on "Tell Her She's Lovely."

The opening night set ran the gamut of diversification as El Chicano alternated between the danceable latin strains as well as songs to cuddle with your honey.

Tierra displayed a much less refined but equally strong approach to third world rock as their laced with brass hit on latin and roll instantly brought to light images of dancing at The Topper Club and cruising, possibly for a bruising, on Whittier Boulevard. Even the band's sojourns into slower songs maintained a certain bite that served only to enhance their representation of the genre. The band's between song patter helped in creating the proper atmosphere reminiscent more of a third on the bill free gig at Montebello Park than show opener at a Hollywood club.

Musically you don't survive the East Los Angeles club circuit if you haven't got it together. El Chicano and Tierra lived to tell about it. Ergo.

m.s.

Earl Scruggs Revue

STARWOOD, L.A. — Earl Scruggs and company were in town last week and marked one of the rare occasions that a non rock and roll band played the Starwood Club. They were very well received by the many delighted friends and fans that Earl has amassed throughout the years.

The old master was just as content on stage as he was capably flanked and supported by his three sons, Steve on piano, Gary on bass and vocals, and Randy on electric and acoustic guitars. Jody Maphis rounded out this very complete band supplying backbone energy on drums.

The flurry of pickin' got hotter with each song and the wildly hoarse crowd was whoopin' and a-hollerin' all evening. Earl's long time friend Roger McGuinn made a guest appearance for two terrific numbers including "Mr. Spaceman" which brought the house down. It was one of those great nights of music and further proved that Earl is certainly a pearl of Nashville country bluegrass.

m.a.

Kinky Friedman &
The Texas Jewboys
Procter & Bergman

TROUBADOR, L.A. — Totally outrageous. Totally. Kinky let us know exactly what we were in for when he ambled to the Troub stage wearing purple pants equipped with red, white and blue dude chaps, dark blue Fearless Fly shades and a grey felt kicker cap. After our eyes adjusted to the color scheme, Kinky and the Texas Jewboys did perceptive and wry parodies on nearly everything possible via song and lyric.

Friedman did a nicely sequed set of Jewish Jesus songs, including "They Ain't Makin' Jews Like Jesus Anymore" (which appears on his latest ABC LP), which makes note that cheek-turning is over when it comes to anti-semantic comments made toward Jewish people. Some rednecks have a tendency to refer to Jewish dudes as "Jewboys," and the band's name puts that bunk in perspective.

After finishing the "gospel" portion of his set, Kinky and the T. JB.'s blended dry humor with Texas roots of desert-and-roll with well-calculated outrageousness and a stogie. Little Jewford Shelby (keyboards and toy horns), smokin' Panama Red (lead), Snake-Bite (reeds and flute), Skycap Adams (bass) and Major Bowles (drums) did a fine job backing Kinky with lots of good riffs and well-timed visual humor.

Opening for Kinky were Procter and Bergman, two absolutely bananas guys who split sides unmercifully with their intellectual/anti-intellectual visual and verbal barrages. The two are Firesign Theatre members.

s.p.

David Houston
Dorsey Burnette
Billy Burnette Band

PALOMINO, L.A. — David Houston is a master of the ballad; his vocal dynamics really came to the fore in the best sense of romanticism. Through covers of J. and B. Wills' "Faded Love" (done with an obvious great respect for the man who was called "crazy" for amplifying and experimenting with country roots a few decades ago) and "I'll Pick You Up Again Tonight, Kathleen," David's mellowness modulates through his vocals with masterful control, lending a great deal of credibility to the love songs he sings. His vocal control is multi-range; in his cover of an Eddy Arnold cattle-call tune, Houston yodels his tush off. I could imagine a herd thundering southbound Lankershim Boulevard comin' down the hill from Cliffie Stone's ranch.

Opening for David Houston was the Billy Burnette Band, a very tight country-rock unit that blends the two forces with energy and precision. Lead singer Billy Burnette's vocals carry the power of blues with a bit of the nose — though I usually dislike comparisons Billy is slightly reminiscent of Rusty Wier or John Fogerty. The entire band showed a lot of strength through their set, which included a cooking little original tune titled "Full Moon Blues."

Joining Billy for the latter of the set was eternally youthful father Dorsey, who drove the band from "Hey, Little One" (flashing back a good fifteen years) on through "You Can Have Her, I Don't

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Dana Gillespie
Steve Satten

RENO SWEENY'S, NYC — Brash, cocky and talented is the most apt way of describing Steve Satten's debut as a solo artist. Saten, formerly of Ten Wheel Drive, displayed none of the nervousness or insecurity one would have expected of a man appearing before an intensely partisan Gillespie crowd. Satten adopted the policy of "hit fast and hit hard" with his rock-funk synthesis, challenging the audience to relate to him. When his intense rhythmic attack failed to arouse the patrons, he verbally bantered with them until he got their full attention.

Though Satten's band was newly formed, they obviously were well-rehearsed. Satten complemented his vocals with piano and trumpet, whilst supported by a keyboard player, guitarist, drummer, and energetic bassist. Although his debut Columbia album is packed with top New York session men, the live readings that his band gave the songs seemed much more suitable and natural. High points were "Whatcha Gonna Do For Me," "Broken-Hearted Melody" and an incredibly chunky "Broadway Bill." With such a healthy dose of talent and panache, Satten should go a long way.

Unfortunately, the first part of Dana Gillespie's set suffered in two respects. First, with most of the audience hard-core fans, Gillespie, lacking a challenge, exuded little energy; and second, the non-converted were still buzzing from

continued on pg 27

Chicago

46TH STREET THEATER, N.Y. — The score of "Chicago" by John Kander and Fred Ebb shows great affection for the period in which the musical is set, the Chicago of the 1920s. Unrolled throughout the evening are musical evocations of the torch song, the razzamatazz, the salty blues and all handled gracefully in the main by Gwen Verdon and Chita Rivera.

Directing the production is Bob Fosse and, true, there are echoes of "Cabaret" and its staging and presentation (the MC of a small group announces numbers and plot twists in the same manner) in "Chicago." Also with Fosse there is some sterling choreography more than ably executed by the two principals.

Probably the best song in the busy book is "My Own Best Friend," performed by Verdon and Rivera, although the female impersonator M. O'Haughey's "A Little Bit Of Good" could also stand alone. Much of the material is very much in context but there is a very solid basis for strong cast album sales. Arista Records are releasing the album.

i.d.

Three Dog Night: The Hound Speaks

"I've always wanted to be **Bobby Blue Bland.**"

Wishful thinking courtesy of **Cory Wells** who, along with **Danny Hutton** and **Chuck Negron**, form the most successful canine in the world of popular music; **Three Dog Night.**

Over the years The Dog has been consistent in an area most bands would be satisfied hitting once in a great while, that of hit singles. Since the band's inception the release of a new Three Dog Night album has assured the airwaves of at least two songs suitable for cruising, boozing or whatever.

Wells remarked that the band has never had a set formula for coming up with songs for the upper reaches of the top forty.

"Our singles, as well as all our music, is the result of our influences. I'm pretty much into an r&b thing and Danny and Chuck are into other things. It's a kind of chemistry between our influences that allows for our picking what seems to be the right song for a single."

But amid the success of Three Dog Night's musical hide lies a questionable sore of creativity that is periodically lanced by the jagged barbs of critics. The fact remains that Three Dog Night has mucho hits on covers of other people's songs.

"That's always been a sore point with the band," said Cory. "We want to be respected and the idea of being criticized for doing other people's material has always seemed a petty thing to keep harping on. I never claimed I was a songwriter. I just don't feel my talent is in writing; it's in entertaining and performing."

"What people who attack us for doing other people's songs don't realize is that everybody, at one time or another, has done other people's songs. **The Beatles, The Stones,** even **Elvis** they all started out doing other people's songs. You might consider us the pioneers in doing that kind of thing. I mean look at the top forty today. At least a third of the songs are covers. Unfortunately we started doing it when it wasn't popular."

A positive sidebar to using other writer's materials has been the band's ability to turn over unknown writing rocks and dredge up little known talent into the light of day. Specifically the likes of **Harry Nilsson** ("One"), **Randy Newman** ("Mama Told Me Not To Come" and "Cowboy") and **Russ Ballard** ("Liar") must bow three times in the direction of mecca for the help The Dog gave them.

According to Cory the band's uses of the obscure and off the wall in songs is as much a talent as the performing stance they take.

"A lot of material is sent to us but a lot of the songs that were hits we dug up on our own. We've found songs on albums hidden away in the bargain racks at the Thrifty Drug Store as well as on albums hidden away in somebody's attic."

"Then there's guys like **Hoyt Axton** ("Joy To The World") who insist that we do their material. Hoyt used to bring his songs around all the time."

One of the shots most leveled at Three Dog Night is that they are a teenybop band, capable of reaching the musical level of pre-pubescence and nothing beyond.

Cory argued that the band has appeal to all kinds of audiences and, that appeal to one musical mentality would have been the death of their career long ago.

"You can see our appeal in any given show. There will be kids as young as nine or ten years old and adults in their forties. Sure the teen idol thing is fun but you can't build a lasting career on that."

Wells continued; "The teen idol tag can be detrimental in that it gives off the idea that we're not that serious about our music. We wouldn't record a song if we couldn't get something positive and valid out of it. It's like with the song I did called "Changes Gonna Come." **Sam Cooke** did it originally. There's a hell of a message in that song and I really got into singing it. If you get behind a song to that degree you can't be anything but serious."

The Three Dog Night sound is a highly discernable one. There's something about the likes of "Eli's Coming" and "Never Been To Spain" that makes the songs instantly identifiable as nobody but. Most would say that the overall sound is the telling factor but Cory disagreed.

"We have one identifying sound and that's our vocals. As long as the vocals are there we can do just about anything with the music and we won't lose the conscious recognition that the audience has of our music. If you turn on the radio you're going to recognize us as Three Dog Night because of the vocals, not because of the instrumentals."

"We've done quite a bit of experimenting with the vocals on the new material. The idea of using our voices as another instrument has always intrigued us so we did things along that line on the new album. There's that certain vocal sound that blends with the music and literally becomes another instrument. We've been doing bits and pieces of this kind of thing since we've started but now we're getting into a lot more."

The experimentation and restructuring extends to the band's arranging as each song falls under the creative knife of Cory, Chuck and Danny who shape and distort the initial composition to the desired goal.

"A lot of the songs already have their arrangements worked out but sometimes we'll restructure and rearrange a song. It all centers around what the basic drive of the band is for a particular song. There's different influences to be considered and we act accordingly when getting new songs together."

Three Dog Night is a band to be taken seriously. The aforementioned is proof enough of that.

marc shapiro

Lambert And Potter: Building A 'Haven' Without Boundaries

When **Dennis Lambert** came to Los Angeles in 1968 to join **Brian Potter** at TA Records, the then newly-formed record wing of Talent Associates, the original caste recorded a song called "One Tin Soldier." A year later, the team moved to ABC-Dunhill Records, and co-wrote and produced such artists as **Hamilton, Joe and Frank Reynolds, The Four Tops, Dusty Springfield** and **Gayle McCormick.**

Lambert and Potter's relationship with ABC included co-ownership of all their productions, retention of their own publishing firm (Soldier Music) and their own production firm. They signed acts to their company while producing (with **Steve Barri**) the product, co-published with ABC, and relied on the parent company to distribute product. If that sounds somewhat like a label deal, there were some missing pieces, so the duo sold out their publishing rights, and organized Haven Records in January of '74.

Among Lambert and Potter's production and writing credits since the formation of Haven are songs by **Gene Redding, The Righteous Brothers, Margo Thunder** and **Tavares**. But the duo are quick to explain that their abilities and energies are never directed in any one direction. "We don't think in terms of any musical boundaries," explained Dennis Lambert. "We think about what we want to accomplish, without respect to black/white lines. With the exception of a sociological statement-type song, the main point is to get a song written and delivered to an artist, either directly or indirectly."

Lambert and Potter place a high degree of importance on the relationship between producer and label. "The industry itself sets the tone for what happens to a record," explained Potter. "To get a hit, you've got to believe in the song itself, and create excitement within the label for the product." When asked whether or not they felt as producers that it was futile to release a second or third single out of an LP in search of a top 40 hit, Potter responded: "It all goes back to the excitement within the company. If promotion people aren't keen on the record, they can't translate that into airplay. In many cases it may not be in the best interest of the artist or the producer to strain the relationship in search of a hit."

Lambert and Potter have developed a stable of seven artists in their own camp, and collaborate with Capitol on Tavares, and **Glen Campbell,** who they also produce. "We've developed an effective, small staff of people here in L.A.," stated Potter. **"Harvey Cooper** heads our promotion department, which is comprised of two regional secondary market promotion men. One works in the Washington, D.C.-Baltimore, Philadelphia area, and one works the Seattle and northwest areas, in concert with Capitol representatives in those regions. We're actively interested in maintaining the reputation of our artists and the product we release. Our first effort is to worry about a sense of excitement at the label, then in r&b airplay and sales. If a record is a hit, it will stand up to competition in any market, and then can be worked pop. Although we've gained greater control and autonomy with Haven, we are still to a large extent reliant on the Capitol organization for success in the future."

The Haven office maintains a close liaison relationship with artists, a&r at the label, and with managers approaching Lambert and Potter with potential projects. This internal a&r function is headed by Eddie Lambert, who has been responsible for most of the hit songs produced but not written by Lambert-Potter.

What with the growth of Haven, administrative pressures and growth has come as well. Dennis and Brian are now in the studio 40 weeks out of the year. "When we do write these days," explained Lambert, "we can't afford to leave the piano without the finished product being a hit. In many ways, being in the studio is responsible for a certain loss of personal freedom, which always makes those periods of time in which you can write more meaningful. We feel we can do justice to most any artist, whether r&b or pop. Our most immediate goal is to develop major artists. We see this as being expedited by the fact that Capitol now has an operation in Great Britain, and by the fact of the immensity of the EMI roster of artists worldwide. We are developing such artists as **Willie Harry Wilson,** a composer-songwriter with a voice reminiscent of **Sam Cooke, Evie Sands,** the **Righteous Brothers,** and enjoying our close working relationship with Glen Campbell. We feel Tavares can be a major r&b and pop music force, and we're committed to all our artists 100%."

Additionally, when reviewing Lambert and Potter's assets, one remembers their award-winning series of jingles used by ABC network TV for the fall season commercials. "The Place To Be" became a popular, highly-successful phrase for the network. Lambert and Potter plan to be more heavily involved in writing music for film in the future, and to continue developing the Haven organization into a firm that fully reflects the talents of these two men — a 'haven' without boundaries.

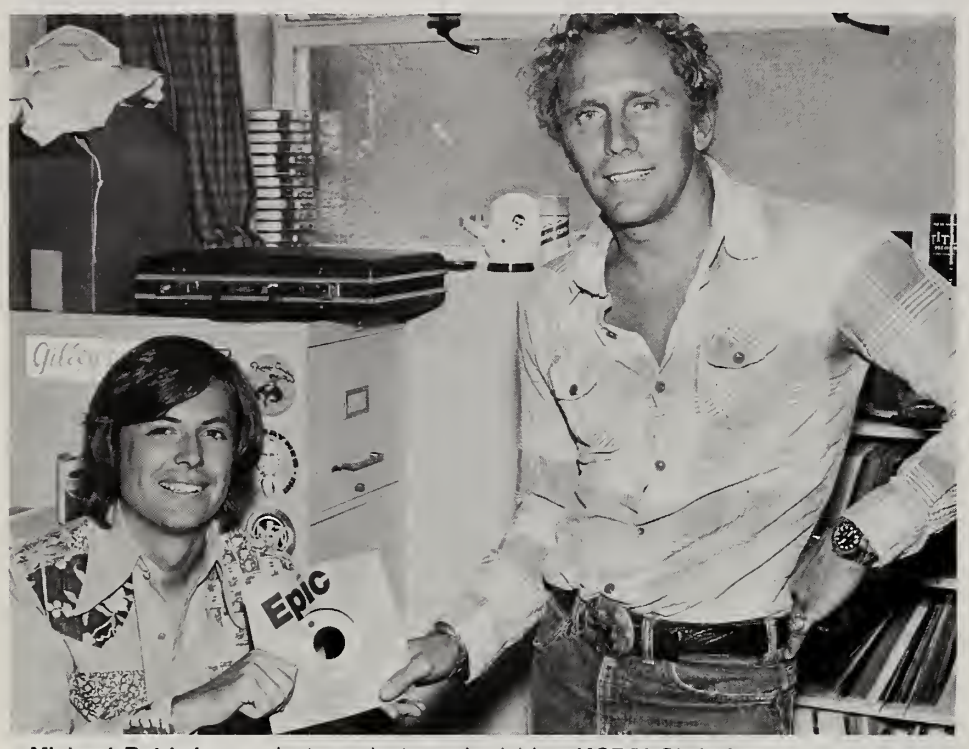
phil alexander

station breaks

After musing over the cover of **Jimmy Buffett's** "Living And Dying In ¾ Time," on which is a photo of Jimmy aboard the partially submerged and totally derelict vessel **"Good Luck,"** I thought it might be interesting to call old salt **Roby Yonge** in Miami to see how he likes it after the first couple of weeks at **WIOD. Roby the Sailor Man** was aboard his sailboat **"In Harm's Way"** last July 4, taking concentric circles in Biscayne Bay when one of those southern Florida squalls came out of the blue. He was too far away from the slip to make it back in time so he kicked the anchor over and tried to ride it out. "I am still energized; my ears are still ringing," Roby said, referring to the bolt of lightning that struck his mast a foot away as he stood in an inch of water. "And it was no publicity stunt," continued **Roby Dick:** "No stunt is worth spending two days in the hospital afterward." Somebody up there working for the **Universal Power Company** must have decided to let you know it's time to re-christen your boat, **Kahuna.**

Jack Alexander's "Input" tip sheet has a slightly new look; included now are "input reporters" — station programming personnel from 39 stations nationwide are listed with their stations' hottest records, new adds, and personal picks. A forum such as this is invaluable to the exposure of new material and artists; everyone all the way along the line benefits from the sharing of new things.

And speaking of input, I will be the first to admit that I need and depend on it, so let me take this opportunity to request any and all ideas, concepts or anything new and/or interesting to be sent to my attention at **Cash Box, 6565 Sunset Blvd., Los Angeles, Ca. 90028** or phone me at **213-464-5121;** we are in radio because we like to communicate, and everybody admits there isn't enough, so this is a forum for your ideas . . . keep them coming!



Michael Baldwin was in town last week visiting **KGBS' Chris Lane** on the air and **Carson Schreiber, KLAC**'s program director, to personally promote his new Epic single release "You Can't Find Love In The Yellow Pages." Mike finds the personal contact with programmers and disk jockeys rewarding on many levels aside from the positive response they have had for his record. Baldwin's next stops include the Bay area and Oregon and Washington on his cross-country self-promotion expedition. Above, at KLAC, Carson and Michael.

Dementia is spreading like the proverbial plague — **The Doctor Demento Show** is now being heard on over 100 stations here in the states and in Australia, with negotiations underway for stations in the European markets who have requested the syndicated weekly show. Stations now carrying the show are reporting some startling showings in their ratings for Sunday evenings after picking up the show; Rochester oldies station **WROC** shows up on the books at the #2 spot in the market; in a rather turnabout situation, program director **Ron Jacobs** at San Diego's **KGB-FM** (which on Sunday nights showed #1 clear across) has begun broadcasting Demento's show on its sister station, **KGB-AM,** in the regular Sunday night slot in a move designed to draw the large listenership to the AM station. The show is then broadcast on KGB-FM Monday nights.

At **K-108** in Sacramento, Demento spots, promos, and station I.D.'s are used all day long in addition to the regular Sunday night show; their overall ratings went from **2.6 to 8.1.** Recently the station's transmitter malfunctioned half an hour before the Doctor Demento Show was to begin; they received no less than 100 calls demanding their weekly dose of Dementia. Boston's top-rated **WBCN-FM** was topped on Sunday night by **WAAS** in Wooster, some 60 miles away.

The appeal of Doctor Demento's show is something even we listeners are hard-put to describe; from an historiological standpoint, the Doctor exhumes stiffs that only now are valuable and appreciated; the ones that sit in cans for 30 years on the shelf, or tunes considered in their day to be overly risque for radio airplay which are now, if you'll pardon the expression, "camp."

Everyone involved with Demento's show, including Doc himself, are additionally hard-put to explain the fact that a total of 10,000 people showed up at Magic Mountain where **Doctor Demento, Captain Chaos, Jungle Judy, Peter Alsop** and the **Roto Rooter Band** played four shows. It must have been a little scary for the Magic Mountain people to have 2500 Dementians invading their normally staid territory.

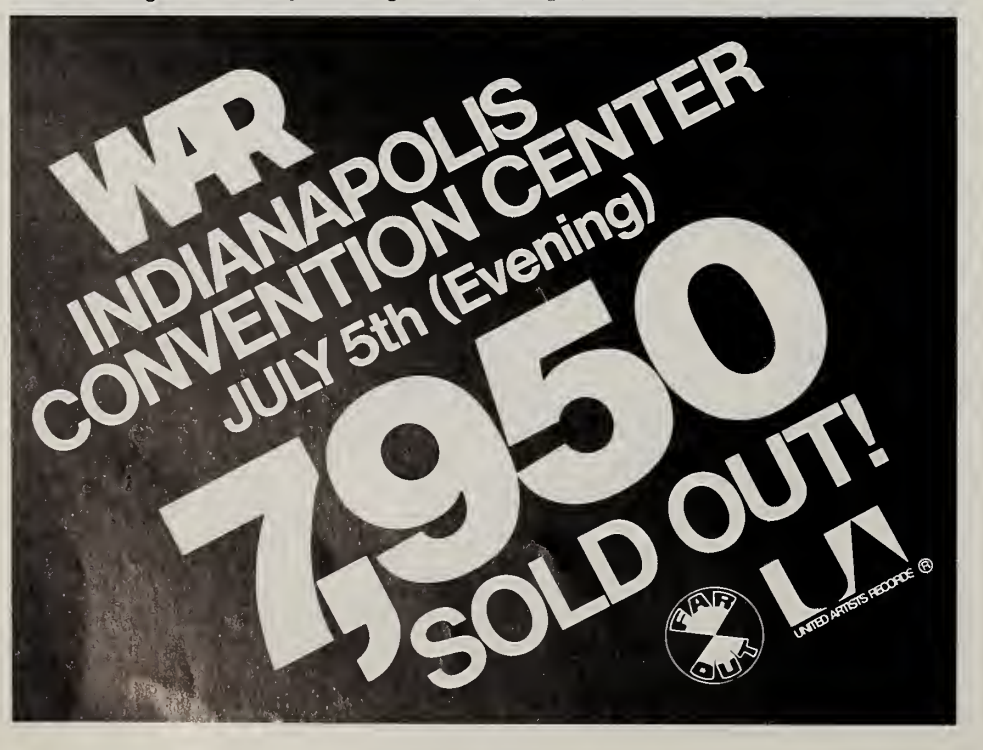
In any case, now that I have adequately failed to explain the phenomenon, there is an important factor to consider aside from the listener response — the show is syndicated on a barter basis, so try calling **Larry Gordon** or **Tom Gamache** at **213-466-3444** if you are interested in airing the show on your station. Larry and Tom are also looking for another qualified salesman with national agency and client contacts to keep up with the demand; potential Dementia reps please refer to the aforementioned number.

Somebody who calls herself **The Phantom** sent me a message in a plain brown wrapper delivered by a messenger wearing a stocking mask and spurs on his boots — no, actually (how do I get out of this one??) the mailman brought it . . . it seems that somebody in Oklahoma City, for reasons unknown, lit fires in five places at the **KLPR** studios last July 4, which gutted the AM control room and board in addition to putting the FM transmitter out of commission. The station's entire record library was reduced to globs of vinyl which obviously won't work on a turntable. So I gave music director **Ron Hale** a call; he verified the fire and told me that a **second** purposely set fire had put out the AM transmitter on Sunday July 13, completely removing KLPR-AM/FM from the airwaves.

When I spoke with Ron last Tuesday (July 15) he told me they were about 15 minutes away from going back on the air with the AM but that the FM was still out and would remain silent for the time being. Record company and other local stations have responded to Ron's call for replacement product, but there were records included that dated back 20-30 years and would be very hard to replace.

Any country singles or LPs, new or used, would be greatly appreciated by Hale and KLPR; their address is **716 S.E. 79th St., Oklahoma City 73109.**

Burning a radio station is a federal offense; KLPR's staff helped open the FBI's investigation by volunteering for and passing polygraph tests; the list of possible suspects has now been narrowed to 210 million.



Peter Frampton stopped by **WNEW-FM** in New York recently to help promote his current A&M LP "Frampton" and the strong single "Show Me The Way" from that album. Peter poses with **Rich Totoian** (national FM promotion for A&M) and **Dave Herman** of WNEW as **Jessi Colter** observes in the background.

The King Biscuit Flower Hour will feature **Alice Cooper's** radio debut via the first national radio performance of Alice's "Welcome To My Nightmare" on Sunday, July 27. The performance was taped at Cooper's recent Los Angeles Forum Concert and will be aired on the full line-up of 175 stations carrying the **D.I.R. Broadcasting's** syndie.

The 90-minute broadcast will be in quadraphonic sound and will include Alice's "Only Women Bleed" and a selection of some of his biggest hits. Stay tuned, because other major artists are in the Flower Hour's wings-future air dates will be forthcoming as they are set.

stephen peeples

WABC -- NEW YORK
Fight The Power — Isley Brothers -- T-Neck
Rhinestone Cowboy -- Glen Campbell — Capitol
The Rockford Files — Mike Post — MGM
Morning Beautiful — Tony Orlando & Dawn — Elektra
How Sweet It Is — James Taylor — WB

KIMN -- DENVER
The Rockford Files — Mike Post — MGM
Till The World Ends — Three Dog Night — ABC
All I Have To Do Is Dream — Nitty Gritty Dirt — UA

KLIF -- DALLAS
Third Rate Romance -- Aces — ABC

WBLI -- LONG ISLAND
Brazil — Richie Family — 20th Century
Rhinestone Cowboy — Glen Campbell — Capitol
Fight The Power — Isley Brothers — T-Neck
At Seventeen -- Janis Ian — Columbia
Fallin' In Love — Hamilton, Joe Frank & Reynolds — Playboy
Dance Dance Dance -- Calhoun — Spector
Extra To 7 — I'm Not In Love — 10 cc
Extra To 9 -- Rockin' Chair -- Gwen McCrae

CKLW -- DETROIT
Black Superman — Johnny Wakelin — Pye
The Rockford Files — Mike Post — MGM
Where's The Reason -- Michael Houston — RCA
12 To 4 -- Fame — David Bowie
22 To 11 — Get Down Tonight — K.C. & Sunshine
28 To 12 — Hope That We Can Be — Sharon Paige
24 To 17 — Katmandu — Bob Seger
23 To 18 — Dynomite — Bazuka
29 To 20 — Glasshouse — Temptations

WNOE -- NEW ORLEANS
Fame — David Bowie — RCA
Fallin' In Love — Hamilton, Joe Frank & Reynolds — Playboy
At Seventeen — Janis Ian — Columbia
I'm On Fire — Dwight Twilley — Shelter
Nothing Stronger Than Our Love — Paul Anka -- UA
12 To 6 -- Midnight Blue — Melissa Manchester
19 To 10 — That's The Way Of The World — E.W&F

WMPS -- MEMPHIS
Every Time You Touch Me — Charlie Rich — Epic
Oh Me, Oh My — Al Green — London
Extra To 20 — How Sweet It Is — James Taylor

WING -- DAYTON
Till The World Ends — Three Dog Night -- ABC
Look At Me — Moments — Stang
Feelin' That Glow — Roberta Flack -- Atlantic
Rendezvous — Hudson Brothers — Rocket
6 To 1 — The Hustle -- Van McCoy
10 To 2 — It's All Down — Ringo Starr

WSAI -- CINCINNATI
Fallin' In Love -- Hamilton, Joe Frank & Reynolds — Playboy
Misty — Ray Stevens — Barnaby
Rhinestone Cowboy — Glen Campbell — Capitol
Third Rate Romance -- Aces — ABC
22 To 16 — Dynomite — Bazuka
30 To 18 — The Way We Were — Gladys Knight
27 To 21 — There's Nothing Stronger — Paul Anka

KNOE -- MONROE
Help Me Rhonda — Johnny Rivers — Epic
At Seventeen — Janis Ian — Columbia
Tush — ZZ Top -- London
Rhinestone Cowboy — Glen Campbell — Capitol

WBBQ -- AUGUSTA
Wasted Days — Freddy Fender — ABC
Rendezvous — Hudson Brothers — Rocket
Tush — ZZ Top — London
Sure Feels Good — Elvin Bishop -- Capricorn
Can't Live This Way — Barnaby Bye — Atlantic
31 To 20 — How Sweet It Is — James Taylor
28 To 23 — For Your Love -- Christopher, Paul & Shawn
34 To 29 — Rocky — Austin Roberts

KXOK -- ST. LOUIS
Get Down Together -- K.C. & Sunshine -- T.K.
Fallin' In Love — Hamilton, Joe Frank & Reynolds — Playboy
9 To 4 — I'm Not In Love — 10 cc
13 To 5 — Please Mr. Please — Olivia Newton-John
18 To 11 — Someone Saved My Life — Elton John
20 To 14 — How Sweet It Is — James Taylor

WKWK -- WHEELING
Saturday Night Special — Lynyrd Skynyrd — MCA
Daisy Jane — America — WB
Tush — ZZ Top — London
Run Joey Run — David Geddis — Atco
How Long — Pointer Sisters — Blue Thumb
29 To 20 — Sneakin' Sally -- Robert Palmer
30 To 23 — Fallin' In Love — Hamilton, Joe Frank & Reynolds

KLEO -- WICHITA
Fallin' In Love — Hamilton, Joe Frank & Reynolds — Playboy
RendezvousS — Hudson Brothers — Rocket
That's Where The Music — Neil Sedaka — Rocket
Love Being Your Fool — T. Wammack — Capricorn
20 To 14 — Black Superman — Johnny Wakelin
29 To 21 — At Seventeen — Janis Ian
27 To 17 — The Rockford Files — Mike Post

KILT -- HOUSTON
Help Me Rhonda — Johnny Rivers — Epic
At Seventeen — Janis Ian — Columbia
Till The World Ends — Three Dog Night — ABC
Nothing Stronger Than Our Love — Paul Anka — UA
17 To 11 — Someone Saved My Life — Elton John
20 To 13 — Jive Talkin' — Bee Gees
19 To 14 — Midnight Blue — Melissa Manchester
25 To 16 — Rhinestone Cowboy — Glen Campbell
26 To 21 — Why Can't We Be Friends — War
34 To 27 — How Sweet It Is — James Taylor
Extra To 29 — Black Superman — Johnny Wakelin

KSLQ -- ST. LOUIS
That's The Way Of The World — E.W&F — Columbia
18 To 13 — One Of These Nights — Eagles

WJET -- ERIE
Could It Be Magic — Barry Manilow — Arista
Holdin' On To Yesterday — Ambrosia — 20th Century
Feel Like Makin' Love — Bad Company — Swan Song
Daisy Jane — America — WB
Swearin' To God — Frankie Valli — Private Stock
22 To 14 — Jive Talkin' — Bee Gees
30 To 15 — The Way We Were — Gladys Knight
34 To 18 — How Sweet It Is — James Taylor
35 To 26 — Till The World Ends — Three Dog Night

WROV -- ROANOKE
Rush — ZZ Top — London
Rocky — Austin Roberts — Private Stock
Get Down Tonight — K.C. & Sunshine — T.K.
Rendezvous — Hudson Brothers — Rocket
10 To 5 — Someone Saved My Life — Elton John
15 To 8 — The Rockford Files — Mike Post

WLS -- CHICAGO
Jive Talkin' — Bee Gees — RSO
Someone Saved My Life — Elton John -- MCA
22 To 12 — Why Can't We Be Friends — War
19 To 13 — Midnight Blue — Melissa Manchester

WIXY -- CLEVELAND
At Seventeen — Janis Ian — Columbia
The Rockford Files -- Mike Post — MGM
Could It Be Magic — Barry Manilow — Arista
Saturday Night Special — Lynyrd Skynyrd — MCA
Fame — David Bowie — RCA
Love Being Your Fool — T. Wammack — Capricorn
38 To 19 — Fight The Power — Isley Brothers

WPIX -- NEW YORK
No new additions.
15 To 9 — Why Can't We Be Friends — War
20 To 11 — One Of These Nights — Eagles
27 To 17 — Free Man — South Shore Commision
28 To 20 — Get Down Tonight — K.C. & Sunshine

WDRC -- HARTFORD
Dance With Me — Orleans — Asylum
Rendezvous — Hudson Brothers — Rocket
Morning Beautiful — Tony Orlando & Dawn — Elektra
Daisy Jane — America — WB
16 To 8 — Jive Talkin' — Bee Gees

WAKY -- LOUISVILLE
Till The World Ends — Three Dog Night — ABC
Morning Beautiful — Tony Orlando & Dawn — Elektra
30 To 25 — Could It Be Magic — Barry Manilow
20 To 10 — Feel Like Makin' Love — Bad Company

KHJ -- LOS ANGELES
I'm Going To Love You — Frank Sinatra — WB
Rendezvous — Hudson Bros. — Rocket
Fame — David Bowie — RCA

WRKO -- BOSTON
Why Can't We Be Friends — War — UA
Dance With Me — Orleans — Asylum
Fame — David Bowie — RCA
At Seventeen — Janis Ian — Columbia
Run Joey Run — Davis Geddes — Big Tree
12 To 9 — How Sweet It Is — James Taylor
16 To 10 — Dynomite — Bazuka
18 To 11 — The Way We Were — Gladys Knight

WHBQ -- MEMPHIS
Tush — ZZ Top — London
Black Superman — Johnny Wakelin — Pye
Send In The Clowns — Judy Collins — Elektra
12 To 3 — Jive Talkin' — Bee Gees
29 To 15 — Disco Queen — Hot Chocolate
30 To 23 — Saturday Night Special — Lynyrd Skynyrd

KFRC -- SAN FRANCISCO
Tush — ZZ Top — London
12 To 8 — Dynomite — Bazuka
Extra To 16 — Feelings — Morris Albert
23 To 17 — Black Superman — Johnny Wakelin

WCOL -- COLUMBUS
Dream Merchant — New Birth — Buddah
Get Down Tonight — K.C. & Sunshine — T.K.
Fame — David Bowie — RCA
Two Fine People — Cat Stevens — A&M
Send In The Clowns — Judy Collins — Elektra
Shoes — Reparata — Polydor
10 To 3 — Could It Be Magic — Barry Manilow
17 To 10 — Rhinestone Cowboy — Glen Campbell
16 To 11 — Fallin' In Love — Hamilton, Joe Frank & Reynolds
33 To 16 — Rocky — Austin Roberts
35 To 25 — Disco Queen — Hot Chocolate

the big three

1. **Tush — ZZ Top — London**
2. **Get Down Tonight — K.C. & The Sunshine Band — T.K.**
3. **I Believe There's Nothing Stronger Than Our Love — Paul Anka — U.A.**

profile of the giants

1. ***Jive Talkin' — Bee Gees — RSO***
WIBG 13-8, WHB 20-9, WQXI 10-4, WDGY 18-9, WQAM 21-11, KILT 20-13, WLEE 15-8, WHBQ 12-3, WPRO 16-7, WFOM 24-12, WDRC 16-8, WJET 22-14, KIOA 11-3

2. ***Somebody Saved My Life Tonight — Elton John — MCA***
KXOK 18-11, WCFL 25-17, WQXI 19-7, WDGY 19-14, KILT 17-11, WOKY 22-14, WFOM 29-23, WMAK 15-9, WLEE 20-12, KIOA 15-9, WROV 10-5

3. ***Why Can't We Be Friends — War — U.A.***
WLS 22-12, WPIX 15-9, WIBG 17-12, WQAM 31-15, 13Q 30-20, KILT 26-21, WFON 26-20, WROV 26-21, WLAV 30-11, WPGC 24-15

KRIZ -- PHOENIX
Someone Saved My Life — Elton John — MCA
I'm Not In Love — 10 cc — Mercury
20 To 15 — Midnight Blue — Melissa Manchester

KCBQ -- SAN DIEGO
At Seventeen — Janis Ian — Columbia
Jive Talkin' — Bee Gees -- Atlantic
How Sweet It Is — James Taylor — WB
Rockford Files — Mike Post — MGM
11 To 4 — Hustle — Van McCoy
10 To 7 — I'm Not In Love — 10 cc

KYA -- SAN FRANCISCO
That's When The Music — Neil Sedaka — MCA
Till The World Ends — Three Dog Night — ABC
Tush — ZZ Top — London
Can't Give You Anything — Stylistics — Avco
That's The Way Of The World — E.W & F — Columbia
22 To 12 — Feelings — Morris Albert
30 To 21 — Help Me Rhonda — Johnny Rivers
12 To 4 — Listen To What The Man Said — Wings

KNDE -- SACRAMENTO
Nothing Stronger Than Our Love — Paul Anka — UA
Solitaire — Carpenters — A&M
Tush — ZZ Top — London
Black Superman — Johnny Wakelin — Pye
Rockford Files — Mike Post — MGM
24 To 16 — Holdin' On To Yesterday — Ambrosia
12 To 5 — Why Can't We Be Friends — War
21 To 15 — Third Rate Romance — Aces
Extra To 14 — Falling In Love — Hamilton, Joe Frank & Reynolds

KJR -- SEATTLE
Tush — ZZ Top — London
The Way We Were — Gladys Knight — Buddah
Love Being Your Fool — T. Womack — Capricorn
Feel Like Making Love — Bad Co. — Swan Song
23 To 16 — Rendezvous — Hudson Brothers
Extra To 23 — At Seventeen — Janis Ian
Extra To 24 — Help Me Rhonda — Johnny Rivers

KKDJ -- LOS ANGELES
Capt. Fantastic — Elton John — MCA
Just A Little Bit Of You — Mike Jackson — Motown
There's A Whole Lot Of Lovin' — Guys & Dolls — Epic
Rocky — Austin Roberts — Private Stock
Rock 'N' Roll Runaway — Ace — Anchor
Dreams Go By — Harry Chapin — Elektra
Theme From Jaws — John Williams — MCA

WIRL -- PEORIA
How Sweet It Is — James Taylor — WB
Help Me Rhonda — Johnny Rivers — Epic
Ballroom Blitz — Sweet — Capitol
At Seventeen — Janis Ian — Columbia
24 To 18 — Dynomite — Bazuka
27 To 22 — Two Fine People — Cat Stevens

WTIX -- NEW ORLEANS
How Sweet It Is — James Taylor — WB
Get Down Tonight — K.C. & Sunshine — T.K.
Fame — David Bowie — RCA
Nothing Stronger Than Our Love — Paul Anka — UA

WPRO -- PROVIDENCE
Rendezvous — Hudson Brothers — Rocket
Sweet Emotion — Aerosmith — Columbia
At Seventeen — Janis Ian — Columbia
15 To 6 — Rockin' Chair — Gwen McCrae
16 To 7 — Jive Talkin' — Bee Gees
23 To 12 — Dynomite — Bazuka
27 To 15 — The Way We Were — Gladys Knight
21 To 16 — Midnight Blue — Melissa Manchester

WFIL -- PHILADELPHIA
How Sweet It Is — James Taylor — WB
Get Down Tonight — K.C. & Sunshine — T.K.
Fame — David Bowie — RCA
I'm Gonna Love You — Frank Sinatra — Reprise

WLEE -- RICHMOND
Could It Be Magic — Barry Manilow — Arista
Slippery When Wet — Commodores — Motown
Third Rate Romance — Aces — ABC
What A Difference — Esther Phillips — Kudu
Saturday Night Special — Lynyrd Skynyrd — MCA
Sweet Emotion — Aerosmith — Columbia
Holdin' On To Yesterday — Ambrosia — 20th Century
Eye On The Sparrow — Merry Clayton — Ode
Biggest Parakeets — Jud Strunk — Melodyland
15 To 8 — Jive Talkin' — Bee Gees
20 To 12 — Someone Saved My Life — Elton John
16 To 11 — Dynomite — Bazuka
Extra To 25 — Wasted Days — Freddy Fender
Extra To 27 — Rhinestone Cowboy — Glen Campbell
Extra To 29 — Disco Queen — Hot Chocolate
Extra To 30 — Feel Like Makin' Love — Bad Company

WOKY -- MILWAUKEE
Run Joey Run — David Geddis — Atco
The Rockford Files — Mike Post — MGM
22 To 14 — Someone Saved My Life — Elton John
25 To 19 — Dynomite — Bazuka

WAYS -- CHARLOTTE
Fight The Power — The Isley Brothers — T-Neck
Morning Beautiful — T. Orlando & Dawn — Elektra
Wasted Days — Freddy Fender — ABC
Tush — ZZ Top — London
Fallin' In Love — Hamilton, Joe Frank & Reynolds — Playboy
23 To 8 — Black Superman — Johnny Wakelin
25 To 20 — Rhinestone Cowboy — Glen Campbell

WDRQ -- DETROIT
Can't Give You Anything — Stylistics — Avco
17 To 12 — Get Down Tonight — K.C. & Sunshine

WFOM -- MARIETTA
Could It Be Magic — Barry Manilow — Arista
Till The World Ends — Three Dog Night — ABC
Nothing Stronger Than Our Love — Paul Anka — UA
Get Down Tonight — K.C. & Sunshine — T.K.

WLAV -- GRAND RAPIDS
Nothing Stronger Than Our Love — Paul Anka — UA
Swearin' To God — Frankie Valli — Private Stock
28 To 19 — Fallin' In Love — Hamilton, Joe Frank & Reynolds
21 To 16 — The Rockford Files — Mike Post
30 To 11 — Why Can't We Be Friends — War
14 To 7 — Rockin' Chair — Gwen McCrae

WLAC -- NASHVILLE
Till The World Ends — Three Dog Night — ABC
Rocky — Austin Roberts — Private Stock
Fame — David Bowie — RCA
Tush — Z.Z. Top — London
Gotta Get A Meal Ticket — Elton John — MCA
Extra To 12 — At Seventeen — Janis Ian

WEDO -- PITTSBURGH
How Sweet It Is — James Taylor — WB
Daisy Jane — America — WB

WPGC -- WASHINGTON
Tush — Z.Z. Top — London
At Seventeen — Janis Ian — Columbia
12 To 7 — Get Down Tonight — K.C. & Sunshine
14 To 9 — Feel Like Makin' Love — Bad Company
25 To 15 — Why Can't We Be Friends — War
26 To 18 — Could It Be Magic — Barry Manilow
30 To 25 — Just A Little Bit Of You — M. Jackson

WQXI -- ATLANTA
Saturday Night Special — Lynyrd Skynyrd — MCA
Could It Be Magic — Barry Manilow — Arista
Wasted Days — Freddy Fender — ABC
Black Superman — Johnny Wakelin — Pye
Fight The Power — Isley Brothers — T-Neck
27 To 19 — How Sweet It Is — James Taylor
26 To 14 — Third Rate Romance — Aces
18 To 12 — Dynomite — Bazuka
19 To 7 — Someone Saved My Life — Elton John
10 To 4 — Jive Talkin' — Bee Gees

WCFL -- CHICAGO
Black Superman — Johnny Wakelin — Pye
Tush — Z.Z. Top — London
19 To 13 — Midnight Blue — Melissa Manchester
25 To 17 — Someone Saved My Life — Elton John

WDGY -- MINNESOTA
The Rockford Files — Mike Post — MGM
How Sweet It Is — James Taylor — WB
Every Time You Touch Me — Charlie Rich — Epic
Morning Beautiful — Tony Orlando & Dawn — Elektra
18 To 9 — Jive Talkin' — Bee Gees
19 To 14 — Someone Saved My Life — Elton John

WCAO -- BALTIMORE
Nothing Stronger Than Our Love — Paul Anka — UA
Blue Sky — Joan Baez — A&M
Black Superman — Johnny Wakelin — Pye
22 To 17 — Holdin' On To Yesterday — Ambrosia
Extra To 28 — Till The World Ends — Three Dog Night
Extra To 30 — Help Me Rhonda — Johnny Rivers

WQAM -- MIAMI
Get Down Tonight — K.C. & Sunshine — T.K.
Third Rate Romance — Amazing Rhythm Aces — ABC
Ballroom Blitz — Sweet — Capitol
22 To 11 — Jive Talkin' — Bee Gees
23 To 12 — Rhinestone Cowboy — Glen Campbell
31 To 15 — Why Can't We Be Friends — War

WMAK -- NASHVILLE
Lady Blue — Leon Russell — Shelter
Get Down Tonight — K.C. & Sunshine — T.K.
Sure Feels Good — Elvin Bishop — Capricorn
How Long — Pointer Sisters — ABC
15 To 9 — Someone Saved My Life — Elton John

13Q -- PITTSBURGH
The Way We Were — Gladys Knight — Buddah
Dynomite — Bazuka — A&M
Help Me Rhonda — Johnny Rivers — Epic
22 To 14 — Barbara Ann — Beach Boys
30 To 20 — Why Can't We Be Friends — War

WIBG -- PHILADELPHIA
Get Down Tonight — K.C. & Sunshine — T.K.
Help Me Rhonda — Johnny Rivers — Epic
Nothing Stronger Than Our Love — Paul Anka — UA
Slippery When Wet — Commodores — Motown
Bluebird — Helen Reddy — Capitol
14 To 3 — Could It Be Magic — Barry Manilow
12 To 7 — Rockin' Chair — Gwen McCrae
13 To 8 — Jive Talkin' — Bee Gees
17 To 12 — Why Can't We Be Friends — War
27 To 21 — Fallin' In Love — Hamilton, Joe Frank & Reynolds

WHB -- KANSAS CITY
How Sweet It Is — James Taylor — WB
Disco Queen — Hot Chocolate — Big Tree
10 To 3 — I'm Not In Love — 10 cc
20 To 9 — Jive Talkin' — Bee Gees

WSGN -- BIRMINGHAM
Nothing Stronger Than Our Love — Paul Anka — UA
Dance With Me — Orleans — Asylum
Black Superman — Johnny Wakelin — Pye
Rendezvous — Hudson Brothers — Rocket
10 To 5 — Lady Blue — Leon Russell
12 To 7 — At Seventeen — Janis Ian
21 To 13 — How Sweet It Is — James Taylor
27 To 20 — Wasted Days — Freddy Fender
28 To 23 — Feel Like Makin' Love — Bad Company

KIOA -- DES MOINES
Why Can't We Be Friends — War — United Artists
Third Rate Romance — Amazing Rhythm Aces — ABC
11 To 3 — Jive Talkin' — Bee Gees
21 To 4 — Black Superman — Johnny Wakelin
16 To 5 — Rockin' Chair — Gwen McCrae
15 To 9 — Someone Saved My Life — Elton John
24 To 15 — Fallin' In Love — Hamilton, Joe Frank & Reynolds

WERC -- BIRMINGHAM
Tush — Z.Z. Top — London
Get Down Tonight — K.C. & Sunshine — T.K.
Nothing Stronger Than Our Love — Paul Anka — UA
25 To 12 — Disco Queen — Hot Chocolate
19 To 13 — Love Being Your Fool — T. Wammack
24 To 14 — At Seventeen — Janis Ian
23 To 17 — Look At Me — Moments
26 To 19 — Bad Sneakers — Steely Dan
28 To 21 — Fame — David Bowie
Extra To 24 — Third Rate Romance — Aces

CASHBOX RADIO ACTIVE

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate how many of the stations reporting this week have added the following titles to their play list for the first time. Percentage figures on right include total from left plus the percentage title received in prior week or weeks

	TITLE	ARTIST	LABEL	% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
1.	Tush	ZZ Top	London	23%	33%
2.	Get Down Tonight	K.C. & The Sunshine Band	T.K.	18%	45%
3.	I Believe There's Nothing Stronger Than Our Love	Paul Anka	U.A.	18%	30%
4.	Rockford Files	Mike Post	MGM	17%	67%
5.	At Seventeen	Janis Ian	Columbia	17%	53%
6.	How Sweet It Is	James Taylor	Warner Brothers	14%	77%
7.	Fame	David Bowie	RCA	13%	35%
8.	Rendezvous	Hudson Brothers	MCA	13%	31%
9.	Black Superman	Johnny Wakelin	Pye	12%	36%
10.	Till The World Ends	Three Dog Night	ABC	11%	35%
11.	Third Rate Romance	Amazing Rhythm Aces	ABC	10%	33%
12.	Fallin' In Love	Hamilton, Joe Frank & Reynolds	Playboy	10%	57%
13.	Help Me Rhonda	Johnny Rivers	Epic	8%	39%
14.	Mornin' Beautiful	Tony Orlando & Dawn	Elektra	8%	64%
15.	Fight The Power	Isley Brothers	T-Neck	7%	15%
16.	Rhinestone Cowboy	Glen Campbell	Capitol	7%	70%
17.	Could It Be Magic	Barry Manilow	Arista	7%	40%
18.	Saturday Night Special	Lynyrd Skynyrd	MCA	6%	23%
19.	Wasted Days And Wasted Nights	Freddy Fender	ABC	6%	43%
20.	Run Joey Run	David Geddes	Atlantic	5%	7%

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THE MUSIC STORE
W. STOCKBRIDGE, MASS.

vital statistics

#73
Daisy Jane (3:07)
America — Warner Bros. WBS 8118
4000 Warner Blvd., Burbank, Ca.
PUB: WB/ASCAP
WRITER: Beckley
PROD: George Martin

#76
Let Me Make Love To You (3:40)
The O'Jays — Phila. Int'l. ZS 8-3573
51 W. 52nd St., N.Y., N.Y.
PUB: Mighty Three/Golden Fleece — BMI
PROD: Gamble & Huff
WRITERS: B. Sigler, A. Felder
FLIP: Survival

#78
How Long (Betcha Got A Chick On The Side) (3:30)
The Pointer Sisters — ABC/Blue Thumb BTA265
8255 Beverly Blvd., Hollywood, Ca.
PUB: Polo Grounds — BMI/Ebbetts Field — ASCAP
PROD: David Rubinson
WRITERS: A. Pointer, J. Pointer, R. Pointer, D. Rubinson

#86
The Proud One (3:02)
The Osmonds — MGM M 14791
810 7th Ave., N.Y., N.Y.
PUB: Seasons Four/Saturday — BMI
PROD: Mike Curb
WRITERS: Gaudio-Crewe

#88
It Only Takes A Minute (3:13)
Tavares — Capitol P-4111
1370 Ave. of Americas, N.Y., N.Y.
PUB: ABC/Dunhill Music, Inc./One of a Kind Music Co. — BMI
PROD: Dennis Lambert & Brian Potter — A Havens Record Prod.
WRITERS: D. Lambert, B. Potter

#89
Waterfall (3:32)
Carly Simon — Elektra E-45263-A
962 La Cienega Blvd., L.A., Ca.
PUB: C'est Music — ASCAP
PROD: Richard Perry
WRITER: Carly Simon

#93
Lady Blue (3:28)
Leon Russel — Shelter/MCA 40378
100 Universal Center, Universal City, Ca.
PUB: Skyhill Pub. — BMI
PROD: Denny Cordell & Leon Russel
WRITER: Leon Russel

#96
Hustle (3:30)
James Brown — Polydor PD 14281
810 7th Ave., N.Y., N.Y.
PUB: Dynatone Pub. Co./Belinda/Unichappell — BMI
PROD: James Brown
WRITER: James Brown

#97
Keep Your Eye On The Sparrow (2:50)
Merry Clayton — Ode 66110
1416 N. La Brea, Hollywood, Ca.
PUB: Duchess /Leeds — ASCAP
PROD: Eugene McDaniels
WRITERS: Dave Grusin & Morgan Ames
FLIP: Loving Grows Up Slow

#100
Flying High (3:29)
The Blackbyrds — Fantasy F-747-A
Berkley, California
PUB: Blackbyrd Music — BMI
PROD: Donald Byrd for Blackbyrd Prod.
WRITER: Keith Kilgo

looking ahead

101 **IT'S ALL OVER NOW**
(Kags — BMI)
Bobby Womack & Bill Withers (United Artists UA XW 674-Y)

102 **CLAP YOUR HANDS**
(Newborn Fields/Man Trans — ASCAP)
Manhattan Transfer (Atlantic 30839 SP)

103 **RUN JOEY RUN**
(The Music of The Times — ASCAP)
David Gettys (Big Tree 16044)
(Dist: Atlantic)

104 **OUR LAST SONG TOGETHER**
(Don Kirshner Music — BMI)
Bobby Sherman (Janus 254)

105 **LIFE AND DEATH IN G&A**
(Daly City — BMI)
Love Child Afro Cuban Blues Band (Roulette 7172)

106 **(ALL I HAVE TO DO IS) DREAM**
(Acuff-Rose/House of Bryan — BMI)
Nitty Gritty Dirt Band (UA XW655Y)

107 **HOT SUMMER GIRLS**
(Coral Rock/American Dream — ASCAP)
Flash Cadillac & The Continental Kids (Private Stock 026)

108 **ROCK AND ROLL RUNAWAY**
(American Broadcasting — ASCAP)
Ace (Anchor/ABC ANC-21002)

109 **STARS IN MY EYES**
(Claridge/Corbetta — ASCAP)
Sugarloaf/Jerry Corbetta (Claridge 405-AS)

110 **DO IT ANY WAY YOU WANNA**
(Mighty Three — BMI)
People's Choice (TSOP ZS 8-4769)

111 **WHAT YOU GOT**
(Castlehill Productions Ltd. — ASCAP)
Duke and the Drivers (ABC 12110)

112 **S.O.S.**
(Countless Songs Inc. — BMI)
Abba (Atlantic 3265)

113 **EL BIMBO**
(Reicner Music — ASCAP)
Herb Alpert & Tijuana Brass (A&M 1714)

114 **BARBARA ANN**
(Shoestring/Cousins — BMI)
The Beach Boys (Capitol P4110)

115 **CAN'T LIVE THIS WAY**
(Bye/Walden — ASCAP)
Barnaby Bye (Atlantic 3266)

116 **ISLAND WOMAN**
(Almo Music — ASCAP/ Pablo Cruise/Irving Music — BMI)
Pablo Cruise (A&M 1695)

117 **#18 WITH A BULLET**
(Ackee Music — ASCAP)
Pete Wingfield (Island 026)

118 **WHAT AN ANIMAL**
(Welbeck Music Corp. — ASCAP)
Fludd (Private Stock PSR 45205)

119 **PLEASE TELL HIM THAT I SAID HELLO**
(Chrysalis — ASCAP)
Debbi Campbell (Playboy 6037)

120 **GIMME SOME LOVIN'**
(Irving — BMI)
John Livigni (Raintree RT 2200)

121 **HIGH OVER MY HEAD**
(Tomo's — ASCAP)
Ray Thomas (Threshold 67020)

122 **THE ENTERTAINER**
(Multimood Music — BMI)
J.R. Bailey (Midland Int'l. MB 10305)
(Dist: RCA)

123 **ALVIN STONE (THE BIRTH AND DEATH OF A GANGSTER)**
(Bridgeport — BMI)
Fantastic Four (Westbound WT 5009)

124 **DRAG IT OVER HERE**
(Burlington/Uncle Doris — ASCAP)
Olympic Runners (London SN-219)

125 **IF YOU THINK YOU KNOW HOW TO LOVE ME**
(Chinnichap Pub. — BMI)
Smokey (MCA 40429)

picks of the week

MINNIE RIPERTON (Columbia/Epic 8-50128)
Inside My Love (3:50) (Dickie Bird/Jobete/ASCAP — M. Riperton, L. Ware, R. Randolph)
Stewart Levine, producer of the Crusaders, Richard Rudolph and Minnie have teamed up to produce her latest single, a jazz-flavored, full orchestrated showcase for Minnie's high octave purity. Super horn arrangements, strings and rhodes piano lay a lovely base for this — one of the most erotic, suggestive lyrics to be heard this year — what a song. Is an obvious, hit-bound addition to your list. Flip: Don't Let Anybody Bring You Down.

SPINNERS (Atlantic 45-3284)
Games People Play (3:29) (Mighty Three/BMI — J. B. Jefferson, B. Hawes, C. Simmons)
The hot, exciting Spinners deliver the same excitement on this punctuated, fully orchestrated production that they deliver on stage — a vocal that puts it all together and rhythm and string tracks that should rocket it to a high chart position. Go with it immediately. Flip: I Don't Want To Lose You (3:42).

JIM STAFFORD (MGM M 14819)
I Got Stoned And I Missed It (3:20) (Evil Eye/BMI — S. Silverstein)
Produced by Phil Gernhard and Lobo, with executive producer Toni Scotti, Jim Stafford delivers a hilarious, effective lyrical interpretation of Shel Silverstein's cleverly constructed view of life from a cannabis-induced perspective! If you've seen Dr. Hook do this in concert, you'll appreciate Jim's version — go with it, it's the greatest! Flip: I Ain't Workin' (2:20).

BATDORF AND RODNEY (Arista AS 0132)
You Are A Song (3:10) (Keca/ASCAP — Jim Weatherly)
From their brilliant first LP for Arista, two very talented young men deliver what could be the most exciting record of the summer — a perceptive, sensitive love ballad with masterful production. Manager Rob Heller is all smiles — make yourself happy, too, and add this one immediately. Commercially potent, and five stars! Flip: Another Part Of Me (2:36).

ROGER DALTREY AND CHORUS (Polydor 15098)
Listening To You/See Me, Feel Me (4:22) (Track Music/BMI — P. Townshend)
Who can forget this climactic scene from the film "Tommy"? The brilliance of this disk, heavily produced with synthesizer, Daltrey's classic voice and chorus, plus lead guitar work from Mr. Clapton — well, who can argue? This is smash hit material — get with it and watch it soar. Flip: No info. available.

RON DANTE (RCA JH-10340)
Sugar, Sugar (3:05) (Don Kirshner/BMI — A. Kim, J. Barry)
Arranged and conducted by Barry Manilow, this could easily be the first supersuccess of this summer. AM mix — overwhelmingly tight, strung with fine Manilow rhythm and string tracks. What an arrangement! Intense, magnetic approach to this Andy Kim song — big brass beat will drive 'em crazy at your favorite disco. Must breakout, add it today. Flip: No info. available.

KISS (Casablanca NB 841-A)
C'mon And Love Me (2:54) (Cafe Americana/Rock Steady/ASCAP — Stanley)
Neil! What have you created — a monster! With ingenious lyrics, written from the sleazier side of being a rock star, Paul Stanley has written a blazing, high-energy rocker that illustrates why this group enjoys the fanatic, dedicated coterie it does. *You vill play it, you vill enjoy it!* Flip: No info. available.

RALPH CARTER (Mercury 73695)
When You're Young And In Love (5:04) (Wren/BMI — Van McCoy)
Norman Bergen, Reid Whitelaw and Tom Moulton are responsible for producing this superb disco treatment of a lovely soulful ballad — and what a voice this cat has! Clear, unbridled emotion and style are wound into those phrasings. Don't be distracted — a five star all the way around! Flip: No info. available.

GREEZY WHEELS (London 5N-222)
(Whatever Happened To) Romance (2:08) (Slippy-Slidey/Felsted/BMI — L. Hattersley)
With a honky-tonk appeal and accessibility of a Dan Hicks or Manhattan Transfer, this group breaks out with a disk that is too enjoyable on a purely musical level to ignore. Fine piano, fiddle and female vocal work here — check this out. A campy, tight single that suggests a great on-stage group is responsible. If you're out there, we're listening! You should too, PD's — I heartily recommend this one. Flip: No info. available.

BETTY WRIGHT (Alston/T.K. 3715)
Ooo La La (2:45) (Sherlyn/BMI — C. Reid, W. Clarke)
The word is out — they are making smash hits in Hialeah, Florida! This is no exception — one of the label's brightest talents is Betty — and she gets it on in a big way with those "sweet ooo-la-las!" Attention Mr. PD — this is pure gold, jump on it today. Five star smash! Flip: To Love And Be Loved (2:35).

BOB SEGER (Capitol 4116)
Katmandu (3:12) (Gear/ASCAP — Bob Seger)
Produced by Bob with help from the Muscle Shoals Rhythm Section, this track is punctuated with classic Chuck Berry-style guitar, down-home rockin' piano and fine vocal stylizing by Bob. Fine, tight, rock and roll. Watch for that lead guitar break and mouth harp solo — will blow out your speakers — turn that jukebox up — this is amazing. Flip: No info. available.

CRACKIN' (Polydor 14280)
Wanna Dance? (3:05) (Omaha/ASCAP — Lester Abrams)
On the heels of their much-talked about signing to Polydor comes Crackin's first piece of product, and all the rumors seem to be borne out — tight, gifted musicians working out in a vein heretofore dominated only by UA's War — fine rhythm, guitar, snythesizer and vocal work pervade this shining track. Should be both a disco, r&b and pop smash — utilizes a lot of inspirational sources — easily identified, but valid and tasteful. Add it — five stars! Flip: No info. available.

SOUL SEARCHERS (Polydor PD 14277)
Boogie Up The Nation Part I (3:19) (Vibrato/BMI — S. Johnson)
This is not exactly your run-of-the-mill disco record, this piece of vinyl has "superhit" written all over it! If you're smart, you'll grab on to this one and not let go. Fine rhythm, horn and vocal tracks embellish this funky, well-conceived record. Flip: Part Two.

HARRY CHAPIN (Elektra E-45264-A)
Dreams Go By (3:48) (Sandy Songs/ASCAP — H. Chapin)
Produced and arranged by Paul Leka, Harry's latest single is a light and breezy honky-tonk feeling love ballad with a strong attempt made at thirties flavor. Tightly produced, a far different approach from Mr. Chapin — tight, commercial — new twist from a superb writer-performer. Flip: No info. available.

SEVEN SEAS (Glades 1728)
Super 'Jaws' (2:59) (Sherlyn/BMI — C. Reid, W. Clarke)
It had to happen! If the fear from watching the film "Jaws" hasn't entirely subsided, work off that extra tension behind this cool and funky disco dancer. This disk has everyone at **Cash Box** doing a new dance — "The Bite!" Great horn, guitar and synthesizer work here, lead vocals. Add it immediately. Flip: Pat's Jam.

THE OSMONDS (MGM/Kolob M-14791)
The Proud One (3:02) (Seasons Four/Saturday/BMI — Gaudio, Crewe)
The Osmonds deliver a full orchestrated performance behind Mike Curb's production of this haunting Bob Crewe tune. Should be a big build for this commercially powerful disk. Flip: The Last Day Is Coming.

BOBBY GOLDSBORO (United Artists UA-XW681-Y)
I Wrote A Song (Sing Along) (3:27) (Unart/Pen in Hand/BMI — B. Goldsboro)
Denny, Spence and Bobby put their heads together and worked out a production on a lighthearted, mor tin pan alley song that strikes into territory explored successfully by Bobby and folks like Tony Orlando. Untie your yellow ribbons and add this disk — a natural. Flip: No info. available.

TOM JONES (Parrot/London 5N-40084)
I've Got Your Number (3:29) (Bushka/ASCAP — Johnny Bristol, Greg Reeves)
Johnny Bristol's driving influence is felt all over this tune that Boz Scaggs covered with a similar treatment awhile ago. A fine tune, bound to bring Tom a high chart position. Flip: No info. available.

MANUEL (Chelsea CH-3024)
El Bimbo (3:05) (Artie Wayne/Reizner/ASCAP — N. Helms, C. Morgan)
With strong instrumental covers of this smash hit on the market from several sources, Manuel delivers a strong, consistent production courtesy Artie Wayne. This is a lyric treatment that builds to a punctuated, synthesized and mindblowing climax. Crescendo is led by dynamite rhythm, lead guitar and vocal work. This could be the biggest version yet of this international monster. Flip: No info. available.

NATURAL FOUR (Curtom CMS 0104)
Love's So Wonderful (3:25) (Silent Giant/Aopa/ASCAP — L. Hutson)
Leroy Hutson has written, arranged and produced a tune that is effusive, joyful and light, although rooted in a strong r&b framework. Tender, hot presence in that male lead vocal. Go with it for pleasant results. Flip: No info. available.

THE PEPPERS (Big Tree BT 16041)
Doctor's Music (3:12) (Editions Musicales Sforzado/BMI — M. Camison, P.A. Dahan)
A scintillating instrumental sound from the group replete with a funky disco beat and a hook that will take hold and grab. The group sounds like they have come up with a surefire hit that will win them mass appeal. Flip: No info. available.

MAGIC (Arista AS 0135)
Oh California (3:25) (John Carter Ltd. — John Carter, Gill Shakespeare)
Sizzling summer sounds from the group features strong harmony work and a decidedly pop sound. The Carter-Shakespeare songwriting team responsible for "Beach Baby" and a multitude of other hits over the past decade have struck again with a memorable single. Flip: No info. available.

THE VENTURES (United Artists UA-XW687-Y)
Superstar Revue (2:59) (Unart/Earthship/Unichappel/BMI — Vernon Burch)
Produced by Spencer Proffer and Denny Diante with arrangement by UA artist Vernon Burch, Jeff Marmeizat and Jimmie Haskell, The Ventures explode with a high-energy disco rocker that puts out high volume vibrations guaranteed to shake up the discos and the airwaves — a superhot disco adaptation from a group whose roots go back to some classic guitar riffs! Go with it. Flip: No info. available.

THE DEADLY NIGHTSHADE (Phantom/RCA JB 10331)
High Flying Woman (3:25) (Phantom/Nucky Light/ASCAP — Helen Hooke, Pamela Brandt)
This song demonstrates the power of the woman songwriter in the music industry today — with lyrics and a country-western base that assures this a hot response in c&w and mor markets. Give this a listen, has Helen and Pamela's approval. Fine production by Felix Cavaliere for Shanti Productions. Flip: Someone Down In Nashville (2:58).

EDDIE ALBERT (Wonderland WEA 1776)
Aura Lee (3:35) (Refrain/ASCAP — Sherman Edwards, Ralph Stein)
Eddie delivers a rich tenor performance in the traditional style that displays this traditionally great classic ballad. No frills or gimmicks here, just plain musical interpretation. Pedal steel piano accompaniment and harmonizing chorus fill out track nicely. Flip: Our Glorious Commanders (2:18).

PAUL DELICATO (Artists of America AOA 101)
Ice Cream Sodas And Lollipops And A Red Hot Spinning Top (3:10) (Songwriters of America/BMI — H. Hatcher)
Harley Hatcher and Cam Mullins have arranged and produced Paul's strongreminiscent look at days gone by — great honky-tonk piano track and strings complement Paul's delivery on what could be a nostalgia smash hit. Flip: Lean On Me (2:51).

pop picks

AIN'T NO 'BOUT A DOUBT IT — Graham Central Station — Warner Bros. BS 2876 — Producer: Larry Graham — List: 6:98

Graham Central Station is funk spelled backwards. The totality of the music, its very rhythmic fiber are as creative playdough as they bend and shape every riff and run to their desired musical goals. On "Ain't No 'Bout A Doubt It" Graham and company get back to the basics of body moving as a lightly glossed jungle beat provides musical point A from which they move in all conceivable directions. Graham Central Station has the hypnotic drive that allows you to do the bump on a higher intellectual plane. Get smart and this album.

FLEETWOOD MAC — Fleetwood Mac — Warner Bros. MS 2225 — Producers: Fleetwood Mac and Keith Olsen — List: 6.98

The light folk-rock bag of Fleetwood Mac has never been one to be prone to excess. Musically everything they've done has had its purpose and it is this economics in music that shows through on their latest offering. Through the sparse instrumental backing seeps a lyrical subtlety that bespeaks introspection and an untight frame of mind. Fleetwood Mac are a hard as nails talent in a soft as silk casing. Behold the musical truth.

RISE SLEEPING BEAUTY — Lenny Williams — Motown M6-843S1 — Producers: Lenny Williams, Chester Thompson — List: 6.98

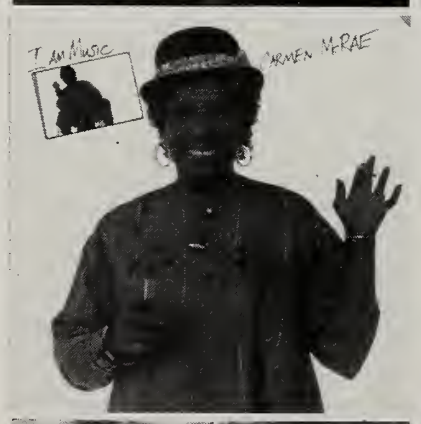
Whether or not brass enthusiasts want to admit it, one of the major reasons for the success of Tower Of Power was the powerful lead vocals of Lenny Williams. On "Rise Sleeping Beauty" Williams goes it alone on a crafted series of light funk and pop flavored ballads. His voice proves a soulful tool, digging deep into the soil of his heritage to give each song its quota of emotion and feel. "Rise Sleeping Beauty", just the thing for some heavy rest.

PURE PLEASURE — The Dynamic Superiors — Motown M6-841S1 — Producers: Nick Ashford and Valerie Simpson — List: 6:98

"Pure Pleasure," the latest by The Dynamic Superiors, is music for the feel in you. Clear, resounding vocals power a mellowed out funk track that explores the mind and body; touching nerves and exciting endings with a pleasurable dose of get up and go. Top get-intos include "Ain't Nothing Like The Real Thing," "Don't Give Up On Me Baby" and "Nobody's Gonna Change Me." "Pure Pleasure" is an oh so soulful journey into the musical land of hit and run. The better to be struck by this album.

I AM MUSIC — Carmen McRae — Blue Note BNLA 462-G — Producer: Roger Kellaway — List: 6:98

Carmen McRae's voice is the voice of a dozen musical worlds. Her vocals flow as the tide, in and out of music of ease and simple thoughts. On "I Am Music" it is these vocals, when combined with a lilting instrumental backing, that add up to an all together enjoyable listen. Good listens for the pleasure of your ear include "I Have The Feeling I've Been Here Before," "Trouble With Hello Is Goodbye" and "Who Gave You Permission." Carmen McRae's "I Am Music" is the most aptly titled disk to hit the racks in quite a while.

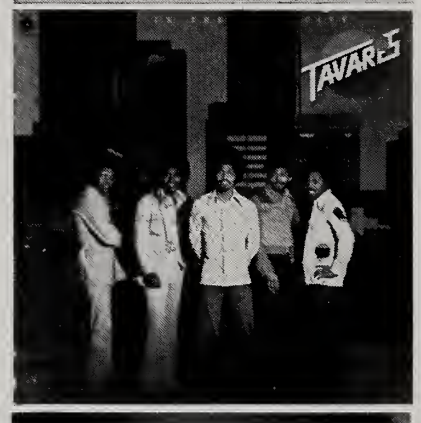


SWING YOUR DADDY — Jim Gilstrap — Roxbury RLX 102 — Producer: Kenny Nolan — List: 6:98

The worlds of soul and jazz go head on on "Swing Your Daddy" and the result is a most satisfying of draws. Gilstrap's naturally soulful vocal output plays havoc with the wide variety of instrumental shadings that are at his beck and call. Gilstrap struts his stuff on the likes of "Put Out The Fire," "Take Your Daddy For A Ride" and a great cover of "Ain't That Peculiar." Music of the universe on your turntable. Slip "Swing Your Daddy" on and watch the whole world do the bump.

RIDE A ROCK HORSE — Roger Daltrey — MCA 2147 — Producer: Russ Ballard — List: 6.98

There's a whole lot of conviction in Roger Daltrey's voice. I mean if Daltrey had said the world was flat Columbus probably never would have sailed. It's this sense of will that is the overriding factor in "Ride A Rock Horse" as Daltrey puts himself inside a series of light blues, ballad and pop numbers. If you've ever believed in something very strongly you'll get the drift of this album. Roger Daltrey believed in his music. So will you.



IN THE CITY — Tavares — Capitol ST 11396 — Producers: Dennis Lambert and Brian Potter — List: 6.98

Smooth as silk vocals have been an important aspect of the resurgence of soul as a musical power. If the singing goes down easy then the rest is easy. Tavares is fully aware of this fact and on "In The City" that velvetine trademark makes its presence more than felt. A crisp instrumental backing plays the perfect foil for clear singing set-tos on the likes of "Free Ride" and "Nothing You Can Do." "In The City" is no static cling on your musical clothesline.

TROOPER — Trooper — MCA 2149 — Producer: Randy Bachman — List: 6.98

Good rock and roll has two things going for it; an aggressive form of positive hostility and total anticipation of the music even if you know the basic rock chords inside and out. The debut effort of Trooper has a whole lot of both as the classic hard rock unit takes often used riffs and turns them into the perfect union of Black Sabbath and Bachman-Turner Overdrive. Tired of the bully down the street kicking musical sand in your face? Sic this album on him. "Trooper" is the heavymetal wrath of God.

THE DREAM WEAVER — Gary Wright — Warner Bros. BS 2868 — Producer: Gary Wright — List: 6:98

An album whose only instrumental backing consists of keyboards and drums? No idle boost this and on "The Dream Weaver" Gary Wright proves he has the musical guns to pull the concept off in grand style. The music is a pop laced dose of the blues with Wright's circumspect vocals conveying just the right amount of emotional feel. Top cuts include "Can't Find The Judge" and "Feel For Me." "The Dream Weaver" is an album you won't close your eyes to.

KC AND THE SUNSHINE BAND — T.K. 603 — Producers: H. W. Casey, Richard Finch — List: 6:98

"Get Down Tonight" is destined to be a top 10 record nationally and the lengthened 5:14 cut on this disk is destined to pick up a lot of play. KC and the Sunshine Band have always been steady repeaters on the r&b charts, but the disco resurgence of late coupled with the powerful music on this LP will probably launch this album onto the pop charts as well. T.K. Records puts out high caliber product with regularity and this record is no exception. "I Get Lifted" and "Let It Go (Part Two)" are exceptional.

FORCE IT — UFO — Chrysalis CHR 1074 — Producer: Leo Lyons — List: 6:98

Of late there's been a hellbent rush to get away from the very substance of rock and roll; its heavyness. Fortunately for ears rarely filled with honest, down in the dirt heavymetal there is UFO. On "Force It" the most savage riffs since Sabbath are up for assault and battery as the sheer weight of each song wins musical rounds by default. Bottom is the secret of success on this disk as concrete bass riffs from the foundation of pure metal madness. If "Force It" ever fell on you it would be all over.

pop picks

CRACKIN' I—Crackin' — Polydor PD-6044 — Producer: John Guess — List: 6.98

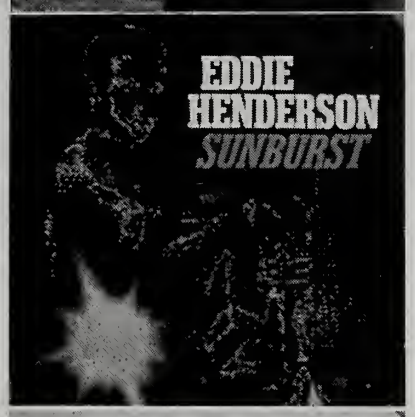
The lead vocal capabilities of Arno Lucas, Lester Abrams and Leslie Smith are the motor behind the musical auto called Crackin'. The Tex-Mex latin flavored pop sound makes itself felt in all phases of the band's music. On certain cuts the flow of east bay grease seeps in to give the music a rough textured edge. Top cuts include "Live Life Simple," "Nothin' To Fear" and "Turn It Over." Crackin' is music of the street of life. This album is no one way street.

DESTINY — Felix Cavaliere — Bearsville BR 6958 — Producer: Felix Cavaliere — List: 6.98

The cross matching of rhythm and blues and pop is an iffy mixture. It's not often that anybody pulls it off with any degree of success. On "Destiny" Felix Cavaliere does more than merely pull it off as he and a whole passel of musicians stretch the boundaries of the genre. Cavaliere's uptempo vocals are the perfect counterpoint to the spritely nature of the material he works with. Top cuts include "Never Felt Love Before," "I Can Remember" and "You Came And Set Me Free." "Destiny" belongs to Felix Cavaliere and to the human ear.

DANCE — Arthur Brown — Gull GU 6-405S1 — Producer: Rodger Bain — List: 6.98

With "Dance" Arthur Brown has pretty much laid aside his hellfire and brimstone schtick in favor of a straightforward approach to vocal pop. But a look into the lyrical content of "Crazy" and "Is There Nothing Beyond God" shows that the overtness of his eccentricity may be subdued but, in a more subtle way, it's still around. Other strong vocal outings include "The Lord Will Find A Way" and well played musical hand on "We've Got To Get Out Of This Place." "Dance" is what happens when the god of hellfire trys harder.

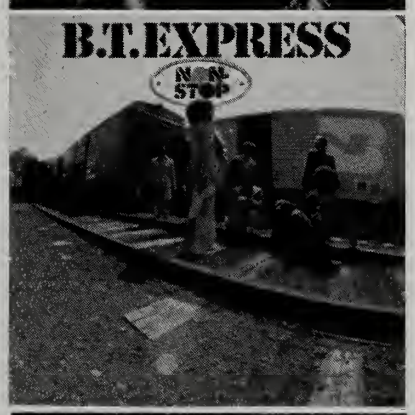


SUNBURST — Eddie Henderson — Blue Note BN-LA 464-G — Producer: Skip Drinkwater — List: 6.98

Eddie Henderson's trumpet is a time machine of sorts. Bend a run slightly and you're a just barely identifiable future. Distort its structure a mite and you're in an all too familiar past. "Sunburst" is a music of all ages as the classic implements of the jazz trade dart and run with sophisticated technology of a musical land only hinted at. Songs for the clouds include "Exploditon" and "Involuntary Bliss." Within the exploratory avenues open to jazz musicians, Eddie Henderson is worthy of a whole street. Music of the gods.

STREETS — Ralph McTell — 20th Century T-486 — Producer: Ralph McTell — List: 6.98

There's a lot of the wandering troubador in the music of Ralph McTell. His songs cast visions of moments in time that all too quickly fade into the dust of ages. On "Streets" these songs take on the added vocal dimension of pure emotion as McTell, in his own laidback way, draws the listener into his musical world. Top songs on this album include "Streets Of London," "Interest On The Loan" and "Seeds Of Heaven." It's not often that a musician effectively puts forth this persona. Here's one.



NON-STOP — B.T. Express — Roadshow RS 41001 — Producer: Jeff Lane — List: 6.98

The B.T. Express is back to do it to you again with music guaranteed to stimulate bodily functions in the direction of every dance floor in the land. "Non-Stop" is just that as the frantic elements of jungle bump combine to form music that tugs at the very sinuws and fiber of music's very soul. Top cuts include "Give It What You Got," "Still Like It" and "Peace Pipe." "Non-Stop" does it 'til you're satisfied and gets you where you live.

DALY-WILSON BIG BAND — Elephant ELA 7002 — Producers: Warren Daly, Ed Wilson — List: 6.98

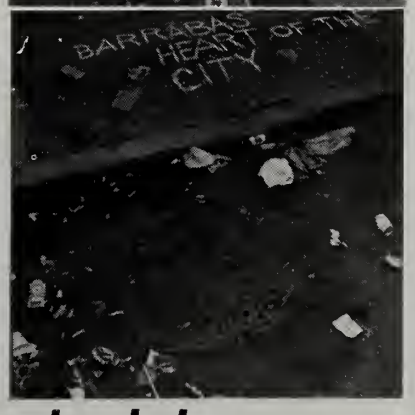
The sound of the big band and the classic refrains of a certified blues belter. Two strengths in popular music that get together for an all out blow on "Daly-Wilson Big Band." Kerrie Biddell's vocals are definitely where she lives as she moves in and out of the rocky tinged big band attack. Top cuts include "Limp Dropper," "Do Me A Good Turn" and "Three For All." The "Daly-Wilson Big Band" is a sound worthy of the gods. Bless and keep this album.

THE EXCEPTIONAL LAURIE BOGIN — Laurie Bogin — Buddah BDS 5633 — Producer: Alex Cyrell — List: 6.98

There's some high powered blues being belted on this album but not in the haphazard, screaming sense. Laurie Bogin is obviously in control at all times with her clear vocals forming the perfect counterpoint to the high velocity guitars backing her vocal actions. Top bodymovers include "The Song Makes Me Crazy," "Take Me Down Standing," and "So Hard To Be All You See In Me." "The Exceptional Laurie Bogin" is get down if you want it.

FOOLISH PLEASURE — Heartsfield — Mercury SRM 1-1034 — Producer: David Rubinson — List: 6.98

It's that light, downhome country-rock sound that pervades much of Heartsfield's "Foolish Pleasure" and the result is heavily on the atmosphere. The mellowness of the individual songs is bolstered by some fine harmonies and the overall feel is substantive devoid of blandness. Top listens include "Another Man Down," "As I Look Into The Fire" and "Honest Junkie." "Foolish Pleasure" carries a whole lot of musical weight. Heartsfield proves itself pleasure by the ton.



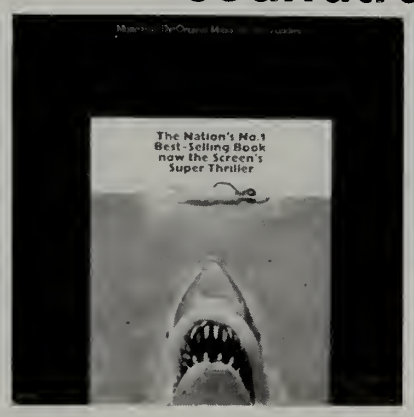
HEART OF THE CITY — Barrabas — Atco SD 36-118 — Producer: Fernando Arbex — List: 6.98

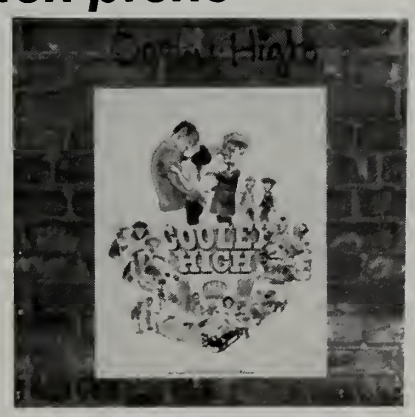
"Heart Of The City" is the music of the street. It's a walk down dusky tenement rows, and a pause to light a cigarette on a dimly lighted street-corner. With Barrabas the rhythm is the message as the influences of funk and south of the border dart and run as runs that seem to be going nowhere find their way to a logical end. Top cuts include "Four Season Woman," "Take A Wild Ride" and "Along The Shore." Barrabas is a mural of the people and places of the midnight hour. Musically you can set your watch by this album. It's that accurate.

soundtrack picks

SOUNDTRACK FROM THE MOVIE JAWS — John Williams — MCA 2087 — Producer: John Williams — List: 6.98

It's a cinematic fact of life that horror pictures would not scare you as much as they do if the background music wasn't as potent as the subject of the movie. The soundtrack from the movie "Jaws" succeeds on that very level. John William's deft score invokes imposition and stark expectancy on all emotional levels and goes a long way toward bringing on that uneasy feeling. "Jaws" is not your ordinary run of the mill movie soundtrack. Like its namesake it bites.





ORIGINAL SOUNDTRACK FROM COOLEY HIGH — Various Artists — Motown M7-840R2 — Producer: Freddie Perren

Lost in the sheer popularity of the Motown hits of the sixties is the fact that they were the barometer of a time and place. Lifestyles hinged on their very being and thus their inclusion as the background music for the movie "Cooley High" is easily a master stroke in matching music to a movie. On this two-record set the likes of "You Beat Me To The Punch," "Dancing In The Street" and "My Girl" take us back to the time of not so way back when. Music from "Cooley High" is the soulful show that never ends.

'Rocky' Nominees Ready To Roll

cont. fr pg 9

town Records.

BEST FEMALE VOCALIST: Aretha Franklin, Atlantic Records, Gloria Gaynor, MGM/Polydor Records, Gladys Knight, Buddah Records, Joni Mitchell, Elektra/Asylum/Atlantic Records, Linda Ronstadt, Elektra/Asylum/Atlantic Records, Carly Simon, Elektra/Asylum/Atlantic Records.

BEST GROUP: Steely Dan, ABC Records, Eagles, Elektra/Asylum/Atlantic Records, Elton John, Rocket Records/MCA, Rolling Stones, Rolling Stones Records/Atlantic, Led Zeppelin, Swan Song/Atlantic Records.

BEST SINGLE RECORD: "It's Only Rock And Roll," Rolling Stones, prod.: The Glimmer Twins; writers: Mick Jagger, Keith Richard; Rolling Stones Records/Atlantic Records. "Lady Marmalade," Labelle, prod.: Allan Toussaint; writers: Bob Crewe and Kenny Nolan; Epic Records. "Philadelphia Freedom," Elton John, prod.: Gus Dudgeon; writers: Elton John, Bernie Taupin; Rocket Records/MCA. "You Haven't Done Nothin'," Stevie Wonder, prod.: Stevie Wonder; writer: Stevie Wonder; Motown Records. "You're No Good," Linda Ronstadt, prod.; Peter Asher; writer: Clint Ballard, Jr.; Capitol Records.

BEST ALBUM: "Bad Company," Bad Company, prod.: Bad Company; Swan Song/Atlantic. "Blood On The Tracks," Bob Dylan, prod.: Bob Dylan; Columbia Records. "It's Only Rock And Roll," Rolling Stones, prod.: The Glimmer Twins; Rolling Stones Records/Atlantic. "Katy Lied," Steely Dan, prod.: Gary Katz; ABC Records. "Fulfillingness' First Finale," Stevie Wonder, prod.: Stevie Wonder; Motown Records.

BEST NEW MALE VOCALIST: Dan Fogelberg, Epic Records; Michael Murphey, Epic Records; Paul Rodgers, Swan Song/Atlantic Records; Gil Scott-Heron, Arista Records; Billy Swan, Epic Records.

BEST NEW FEMALE VOCALIST: Kiki Dee, Rocket Records/MCA; Millie Jackson, MGM/Polydor Records; Chaka Khan, ABC Records; Minnie Riperton, Epic Records; Phoebe Snow, MCA Records.

BEST NEW GROUP: Ace, ABC Records; Average White Band, Atlantic Records; Bad Company, Swan Song/Atlantic Records; Justin Hayward-John Lodge, Threshold/London; Rufus featuring Chaka Khan, ABC Records.

BEST RHYTHM & BLUES SINGLE: "Hijack," Herbie Mann, prod.: Herbie Mann; Atlantic Records. "I Feel A Song," Gladys Knight and the Pips, prod.: Tony Camillo; Buddah Records. "Lady Marmalade," Labelle, prod.: Allan Toussaint; Epic Records. "Never Can Say Goodbye," Gloria Gaynor, prod.: Meco Monardo; MGM/Polydor Records. "Shining Star," Earth, Wind and Fire, prod.: Sig Shore; Columbia Records.

BEST RHYTHM & BLUES ALBUM: "Anthology," Temptations, prod.: Jeffrey Bower; Motown Records. "Caught Up," Millie Jackson, prod.: various; MGM/-Polydor Records. "Nightbirds," Labelle, prod.: Allan Toussaint; Epic Records. "Rufusized," Rufus, prod.: Bob Monaco; ABC Records. "That's The Way Of The World," Earth, Wind and Fire, prod.: Maurice White; Columbia Records.

BEST SONG COMPOSER: B. Crewe, K. Nolan, "Lady Marmalade," Labelle, Epic Records. D. Henley, G. Frey, J.D. Souther, "Best Of My Love," Elektra/-Asylum/Atlantic Records. Mick Jagger, Keith Richard, "It's Only Rock And Roll," Rolling Stone Records/Atlantic. Phoebe Snow, "Poetry Man," Phoebe Snow, MCA Records. Stevie Wonder, "You Haven't Done Nothin'," Stevie Wonder, Motown Records.

BEST PRODUCER: Peter Asher, "Heart Like A Wheel"/"When Will I Be Loved"/"You're No Good," Linda Ronstadt; Capitol Records. Gus Dudgeon, "Caribou"/"Philadelphia Freedom," Elton John; "I've Got The Music In Me," Kiki Dee; Rocket Records-/MCA. John Lennon, "Pussy Cats," Harry Nilsson; RCA; "Walls And Bridges"/"No. 9 Dream"/"Stand By Me," John Lennon; Capitol Records. George Martin, "Hearts," America; Warner Bros.; "Blow By Blow," Jeff Beck; Epic Records. Stevie Wonder, "Fulfillingness' First Finale," "You Haven't Done Nothin'," Stevie Wonder; Motown Records.

BEST ROCK MOVIE OR THEATRICAL PRESENTATION: "Janis," prod.: F.R. Crawley for Crawley Films, Universal Pictures. "Ladies And Gentlemen: The Rolling Stones," prod.: Marshall Chess for Musifilm-Chesso, Bingo-Butterfly Prod.; Dragon-Aire Ltd. release. "Phantom Of The Paradise," prod.: Edward R. Pressman for Pressman/Williams Prods., 20th Century Fox Pictures. "Stardust," prod.: Sanford Lieberson for Goodtime Eros Prods., a Nat Cohen presentation with EMI Films; a Columbia release. "Tommy," prod.: Ken Russell and Robert Stigwood for The Stigwood Organization; a Columbia Picture release.

ROCK MUSIC HALL OF FAME (based on major historical contribution to rock and roll music) — Chuck Berry, John Lennon, Paul McCartney, Elvis Presley, Rolling Stones.

OUTSTANDING ROCK PERSONALITY OF THE YEAR (based on greatest contribution in development and progression of rock music) — Bob Dylan, Bill Graham, Elton John, Todd Rundgren, Stevie Wonder.

PUBLIC SERVICE AWARD (based on greatest humanitarian contribution) — Joan Baez, Black Oak Arkansas, Bill Graham, George Harrison, John Lennon.

CURTOM MEETS THE BROTHERS WARNER — Warner Brothers and Curtom recently made a joint presentation in Chicago at the Regency Hyatt House. The get-together was highlighted by performances by all the Curtom artists, including Curtis Mayfield, The Impressions, The Natural Four, LeRoy Hutson and The Jones Girls. Pictured in the top photo above are: The Jones Girls with Curtom vice-president Emmett Garner and Curtis Mayfield. Shown in the lower pic are (l to r) Barry Resnick — Curtom-Gemigo v-p; Marv Stuart, Ron Ellison, Ted Coleman — chief administrator for the mayor of Chicago, and Warner Bros. president Joe Smith.

Nashboro Adds Rick McGruder

NEW YORK — Rick McGruder has been named vice president of Nashboro Records. McGruder, a 25 year veteran of the music industry, joined the label in 1974 as manager of regional promotion and sales.

THE FAMILY WAY — Backstage after the Jackson 5's knockout concert in Nanuet, N.Y., Abkco's promotion wizard Pete Bennett found to his happy surprise that he was surrounded by Jacksons. Radio personality Hal Jackson (far l) and the group's personable dad (2nd from l) join the group in letting Pete know that the family feeling is hard to beat.

ABC/Dot Schedules 4 July LPs

HOLLYWOOD — ABC/Dot Records has scheduled four albums for release in July, two by veteran artists and two by newcomers.

The new LPs are Roy Clark's "Greatest Hits," Donna Fargo's "Whatever I Say Means I Love You," Connie Eaton's "Connie Eaton," and Delbert McClinton's "Victim Of Life's Circumstances."

The albums by Eaton and McClinton will be their first on the label. Ms. Eaton has been on the country charts twice this year with the singles "Lonely Men, Lonely Women" and "If I Knew Enough To Come Out Of The Rain." McClinton (formerly of Delbert and Glen) is a troubador from Texas who has written songs recorded by Waylon Jennings and Jerry "Max" Lane.

Gospel album released for July on ABC/Peacock include the Loving Sisters' "A New Day" and Columbus Mann's "We've Got To Help."

Marguilies Joins Burt Jacobs Firm

HOLLYWOOD — John Marguilies has joined Burt Jacobs as a partner in BJ Management, Los Angeles, as Jacobs resumes active operation of the management organization following a six-month hiatus.

Initial activity will include placement and supervision of "Mahoney's Last Stand," album produced by Glyn Johns, with arrangements and special effects by The Who's Peter Townshend.

The LP features rock artists such as Ron Wood, Ronnie Lane, Kenny Jones, Ian McLaglan, Bobby Keys, Jim Price, Rick Gretch, Townshend, and others.

Marguilies has been active in music and film projects in London during the past four years, including dealings with artists such as Donovan, Tranquility, and Silver, Platinum & Gold.

Hampton, Banks from pg 10

participating in an open, creative environment that is conducive to their style of writing.

The team, which has been nominated for two Grammy awards in its career, summed up their feeling this way: "The people at Irving/Almo Music will be instrumental in getting our songs to a larger spectrum of major artists than ever before. We both feel that it is most important to write about reality as we see it — to tell the truth, just like it is. Most importantly, we look to the future as being a period of growth for us, to engage in production and composition with an eye towards a label situation. We're looking forward to coming to California to live and work, and to bring the Memphis sound to the west coast, where it can flourish and create new excitement within the industry."

Hampton and Banks composed the Staple Singers' gold hit "If You're Ready, Come Go With Me," and Isaac Hayes' "I'm Goin' To Have To Tell Her, It's All Over."

Commenting further on the signing, Kaye told **Cash Box,** "Homer and Carl are quality writers, and everyone here on the Irving/Almo staff is excited about their joining us. Their addition to our organization is most welcome.

Artists Of America Sets Distributorships

LOS ANGELES — Distributorships for the newly formed Artists of America record label have been announced.

East coast — Boston: Disc Distributing Inc.; New York, Connecticut, Massachusetts: SMG Distributing Inc.; New Jersey: Apex-Martin Record Sales Inc.; Philadelphia: Universal Record Distributing Corp.; Baltimore/Washington: Jos. M. Zamoiski.

South — New Orleans: All South Distributing Corp.; Charlotte: Bib Distributing Co. Inc.; Atlanta: Heilicher Bros. Inc.; Dallas/Houston: Heilicher Bros. Inc.; Florida: Heilicher Bros. of Florida; Memphis: Sounds of Memphis.

Midwest — St. Louis: Roberts Rec. Distributing Co.; Chicago: M.S. Distributing Co.; Cleveland/Cincinnati/Buffalo/Pittsburgh: Action Music; Detroit: ARC-Jay Kay; Minneapolis: Heilicher Bros. Inc.; Denver: Record Sales of Colorado; Phoenix: Alta Distributing Co.

West coast — Los Angeles: Record Merchandising Co. Inc.; San Francisco: Record Merchandising Inc.; Seattle: ABC Records & Tapes Sales.

Reddy On Mid. Spec.

cont. fr pg 9

"Midnight Special" for precisely those purposes as well as entertaining the masses: "I would like to eliminate musical prejudice within the music industry as well as the audience. Music is universal and I think it's ridiculous to differentiate between musical styles. There's only two kinds of music — good and bad. I think it's essential that people develop a musical tolerance."

The idea of media (in this case TV) as social force has certainly been with us for a while, but it is noteworthy that rock programming per se is developing an enlarged consciousness aside from wholesome entertainment. As music on television enters a new and vital phase in the second half of this decade, it will be interesting to view the force that it has on the American public. We now see that the music industry tacitly supports these programs and is placing an ever increasing amount of support behind it. Significant contribution in the form of constructive influence would seem to be close at hand.

Dana Gillespie *cont. fr pg 18*

Satten's performance. By the halfway point, though, Dana seemed to really got going, justifying the faith placed in her by Mainman.

Guitarist Paul Lenart played a beautiful Spanish guitar on "What Memories We Make," though far and away the star of the band was David Woodford on reeds and piano. His clarinet run on "Crazy With The Blues" was the musical highlight of the set, and he seemed perfectly cast for the part with his dark shades and expressionless features.

The blatant bawdiness of previous Gillespie tours was kept comparatively low-key. Instead, she stated it musically in the seductive percussion of "Walk On Gilded Splinters" and the raucous guitar break on "Get My Rocks Off." She closed the set with "You Really Got A Hold On Me" and "Willie And The Hand Jive," before a well deserved encore of "The Spin." **g.f.**

David Houston *cont. fr pg 18*

Want Her," "Tall Oak Tree," and "Nice And Easy Does It." Billy's band provided a tight high-energy backup through the changes. Best tune of the set was "Night Mist In The Sanctuary," which opens with a martial cadence and then rocks out without severing any country roots. **s.p.**

PLAYERS PLAY IT AGAIN — Seen at the resigning of the Ohio Players to Phonogram, Inc./Mercury Records are, from left: Dick Shelton, the Ohio Players' attorney; Robin McBride, international and midwest a&r director; Mike Gormley, national director of publicity; Marshall Jones, Jimmy Williams and Leroy Bonner of the group; Irwin H. Steinberg, president; Clarence Satchell of the Players; Bill Traut, the Ohio Players' negotiator; Elzy White, management representative of the group, Carol Forney, legal administrator; and Jules Abramson, vice president/sales.

BTO IN NEW YORK — Mercury recording artists, Bachman-Turner Overdrive recently visited with Dr. Werner Vogelsang, president of Polygram while they were in New York after their appearance at Nassau Coliseum. Shown left to right are: Rob Bachman, Bruce Allen, manager of BTO, Dr. Vogelsang, Blair Thornton, Fred Turner and Randy Bachman.

SHE'S PLATINUM — First it's gold, then platinum. The way Motown's fabulous Temptations rack up sales, you need a score card to keep track of the group's progress! At the special platinum presentation above are (l to r) Melvin Franklin, Richard Street, Dennis Edwards, Motown prexy Ewart Abner, Jeffrey Bowen (who produced the LP), Otis Williams and Glen Leonard.

Zimand New Motown Disk Sales Manager

HOLLYWOOD — Julius Zimand has been appointed national album and tape sales manager for Motown Records. In his new position, Zimand will be responsible for coordination of Motown's field sales force, their positioning of albums and tapes, as well as maintaining communication with retail outlets and rack jobbers across the country. Formerly national sales manager for Dunhill Records, he held the same post as national sales manager for all labels after the ABC-Dunhill merger.

ABC Record Tape Move

cont. fr pg 7

will maintain a full service branch here in Seattle.

A new building, located close to the existing Fairfield facility, should be completed and in operation by May of 1976.

"Most of our customers are located in the eastern half of the country," Mallardi stated, "since that's where the bulk of the population lives. Besides, we'll be close to at least half of the labels in the city whereas in Seattle we were a bit remote from them. This alone will do us and our customers a lot of good."

Harlan, the new operations vice president, was with Consolidated Distributors, Inc., Seattle, which he joined in 1953, at the time of the acquisition of that company by ABC Record and Tape Sales Corp. in 1967. Harlan was named advertising director for the northwest in 1968, and in 1970 he became western regional advertising director, and later, national advertising director.

In 1972 he was named director of merchandising and in 1973 he became vice president, merchandising. Last year he was named to his current position of vice president, buying.

ABC Record and Tape Sales Corp. serves more than 8,000 retail customers throughout the United States with record and tape product and service from ten branches located in Atlanta, Compton, Dallas, Denver, Des Moines, Detroit, Indianapolis, Seattle, Slatersville (Rhode Island) and Fairfield. It is a division of ABC Leisure Group I of American Broadcasting Companies, Inc.

Rocky Stirs Labels

cont. fr pg 9

nomination: Atlantic Records (including Asylum, Elektra, Rolling Stones and Swan Song labels) 17; Buddah Records, two; Capitol, four; Columbia (including Epic) 13; MCA (including Rocket) eight; MGM/Polydor, four; Motown, seven; and London Records, one.

Film companies, additionally, are excited about their representation on the Rock Awards Show, with the following companies receiving nominations — Columbia Pictures, two films; Dragon-Aire, Ltd., one film; Twentieth Century Fox, one film, and Universal Pictures, one film.

Sudden Rush Steps Up Writer's Program

NEW YORK — Sudden Rush Music has recently incorporated as a music publishing and production company; while announcing a new step in its writer development program. SRM is now releasing a regular monthly column of specific songwriter leads designed to fill requests for material coming in from producers, artists and a&r departments around the country.

The column is being published in Musicians Classified, a newspaper serving the New York musical community.

r&b ingredients

Went over to **Buddy Miles'** house high above the Sunset Strip to hear his latest single on **Casablanca** "Rockin' & Rollin' On The Streets Of Hollywood." With this single, Buddy looks like he will be back into the thick of things in the pop rock world. The single features great phase guitar work along with catchy lyrics and a good bump beat. Buddy told me te got the idea for the song when he was leaving Novato, Calif. to come back and live in L.A. As he was driving along with the radio on, the phrase rockin' 'n rollin' just kept going through his mind over and over again. Then the streets of Hollywood came next because Buddy has always dug bopping around the Hollywood scene. After that the rest of the song was easy to do. Buddy hopes that this single and his forthcoming LP "More Miles Per Gallon" will help re-launch his career. Buddy also has a great new shape since he dropped 125 pounds and is looking very trim and fit.

Sid Seidenberg, manager of **Gladys Knight & The Pips,** has announced that **Papa John Creach** is now in the recording studios completing an LP for **Buddah Records.** Papa John, one of the original members of the **Jefferson Airplane** and **Starship,** will no longer be touring with the group and will now enter the concert arena on his own with his backup group **The Midnight Sun** . . . Also on the manager beat, **Brian Panella,** manager of **Tavares,** has signed the **Grass Roots** . . . Watch for newly formed **Haze Records** to do big things nationally when it releases "You Can Do That Swang, Your Thang" by the **Mr. Cix Group.** The single, taken from the act's LP, "Country Boy, City Man," is doing real well in test markets and we have heard **RCA** is interested in the group. The music is reminiscent of **Leon Russell** and **The Ohio Players.** The LP was produced nicely by **C. Rogel.** Several of the r&b giants who listened to the record were impressed. **Barry White** said "It's a real funk-a-smash." We concur.

Jeffrey Bowen, who produced the **Tempts** LP "Shakey Ground," is back in the studios now for **Motown** producing an LP for **Rose Stewart.** Rose just happens to be **Sly Stone's** sister.

Jess's Ingredient Picks or Levitt Loves It: These tunes should "bump" up the charts: "Rosetta Stone" by **A.C. Tilman and the Detroit Emeralds (Westbound),** "Ooola La" by **Betty Wright (Alston),** "One Thing On My Mind," **The Persuasions (A&M),** "Boogie Up The Nation," **The Soul Searchers (Polydor),** "Yum, Yum (Gimme Some)," **The Fatback Band (Event)** and "Love's So Wonderful," **Natural Four (Curtom).**

Sister Sledge won the **Silver Award** at the **International Music Festival in Tokyo.** After a few concert dates in Japan they will return to the U.S. to open July 21 with **Danny Thomas** at the Starlight Theatre in K.C. . . . **Jr. Walker** has resigned with **Motown Records** . . . **J.W. Alexander,** personal manager and career advisor, has retained **Lester Mornay Communications Consultants** to handle p.r. and promotion for Motown Recording artist, **Willie Hutch.**

A N.Y. spy phoned in to say that **Arista Records** has some new product out that is getting terrific response from stations in New York City and Washington, D.C. The new releases include **Jeff Perry's** "Love Don't Come No Stronger (Yours And Mine)," **Tamiko Jones'** "You And Me," **Larry Young's** new vinyl "Floating" and the **Headhunters** new one out entitled "If You Got It, You'll Get It" . . . Happy Birthday to **Suzanne DePasse** at Motown. Suzanne's birthday was July 19, and like all lovely ladies, her age is a secret . . . **Redd Foxx** is busy again on the concert circuit but will take time out of his hectic schedule to perform for the inmates at the **Attica State Prison.** The show will be held outdoors so the entire inmate population can attend. According to the New York State Department of Correction officials, inmates from the four separate yards of the huge prison are permitted to get together for only one other occasion — Independence Day (July 4). Redd also has tentative plans to play at **Walpole (Mass.) Correctional Facility.**

Joe Bataan will be joining **James Brown** in a series of dates this summer. Joe and the King of Soul will be in L.A. Aug. 3 at the Shrine . . . **Aretha Franklin** joined **Bob Hope** and a host of other top celebrities Sunday for "Stars under the Stars" show at the Hollywood Bowl. The show was a benefit for the **Los Angeles Music and Art School.** Aretha has also purchased a home in Encino which is taking up most of her time as the entire home is being redecorated. Aretha has also been busy taking her children to Disneyland and other various kiddie amusement places. Aretha is sure a busy gal and has just been set to do a tour of Japan and Hong Kong in Sept.

The **ABC Broadcast Standards Board** has rejected **Eddie Kendrick's** "Get The Cream Off The Top" and **The Temptations** "Glass House" to be played on **Dick Clark's American Bandstand.** In these times this is a little conservative. What about **Fabian** singing back in the late fifties "Turn Me Loose?" . . From one of my r&b correspondents in Detroit, I have heard that **Westbound** recording artist **Jimmy Scott** has a very hot single in his hometown entitled "Backbone." In two weeks the single has gone from nowhere to number 21 on **WJLB** and **WCHB** is also picking up on it this week . . . **Labelle** has just finished recording their latest LP in New Orleans with **Allan Toussaint.** The title of the LP is "Phoenix" and should be shipped nationwide sometime in Aug. . . . **Jobete Music Publishing** is very hot at the moment as **Barbra Streisand** has recorded "Shake Me Wake Me" for her new forthcoming LP produced by **Rupert Holmes** . . . **Linda Ronstadt** is also recording some old Motown material including "Tracks Of My Tears" and "Love Is Like A Heat Wave" . . . **Leon Huff** is the producer of a very hot new record on the **TSOP** label. The record is entitled "Do It Any Way You Wanna," by the **People's Choice.**

Promotional people will usually do anything to get somebody to listen to a record. This time I was totally knocked out by the **Scepter** people as they sent over a messenger dressed in buckskin, complete with war paint and feathers to deliver the new **B.T. Express** test pressing of "Peace Pipe." Kidding aside the new single off the "Non-Stop" LP is another disco dandy for the group . . . **The Spinners** knocked everybody out last week as they performed at the Greek Theatre. Before the show I had the opportunity to go backstage and rap with them. Everybody was there except for **Billy Henderson. Henry Fambrough, Purvis Jackson** and **Bobby Smith** all grew up together in Ferndale, Michigan and have been performing as a group since 1960. **Philip Wynne** joined the group when **G.C. Cameron** left to go solo. The Spinners are a truly amazing group as they presented a highly energized show that included great rhythmic dancing along with those great Spinners hits. While in L.A. the group taped four TV shows along with their shows at the Greek. After their dates at the Greek the Spinners were headed east for a series of dates because these guys enjoy being on the road and entertaining audiences everywhere. That's soul.

jess levitt

MELLOW ON THE ROOF — High above on the **Cash Box** roof Major Harris came by to rap about his gold single "Love Won't Let Me Wait." Shown from (l to r) are: Phil Alexander, Cash Box, Major Harris and Jess Levitt, Cash Box.

Gene McDaniels Keeps Busy

HOLLYWOOD — Gene McDaniels, one of the hottest producers in the record business today with chart records on Melba Moore, Merry Clayton and Roberta Flack, is now finishing an independent assignment for Columbia Records by producing Vicki Carr. Gene has also compieted producing Gladys Knight and the Pips' forthcoming LP on Buddah Records.

Later on this year Gene will go back in the studios to work with Roberta Flack on another LP. He will also be developing and introducing several new artists on his own. Also on tap for McDaniels is producing an LP with Lou Adler for Ode Records which will feature Gene McDaniels and Merry Clayton.

Phonogram/Mercury, Ohio Players Get It Together

CHICAGO — The Ohio Players have been newly signed to a worldwide recording agreement with Phonogram, Inc./Mercury Records, it was announced by Irwin H. Steinberg, president of the firm.

"The agreement creates a longevity of association between Mercury and the Ohio Players in addition to reaffirming the success this union of artist and record company has enjoyed the past year," stated Steinberg.

TWO GUYS AND A "GIRL" — Motown's Smokey Robinson (r) smiles approvingly after hearing Manticore recording artist Keith Christmas' new single version of "My Girl," the Smokey penned summer classic of '65. The tune, culled from Keith's debut Manticore LP "Brighter Day," was originally recorded by The Temptations. Motown distributes the Manticore label here in the U.S.

Motown Plans Hutch Campaign

HOLLYWOOD — Motown Record Corp. has launched a media campaign on Willie Hutch's "Ode To My Lady" album. Announcement of the company's plans were revealed today by Mike Lushka, director of sales.

Lushka stated "The planned media campaign will serve as phase one of our overall marketing campaign for the album. After the initial work of the campaign, plans are to follow this up with a substantial marketing and promotional campaign."

Kerner, Wise, Frontiere Set Cleo Jones Track

HOLLYWOOD — Producers Kenny Kerner and Richie Wise, in conjunction with arranger/composer Dominic Frontiere have written the title song to the new Warner Bros. film, "Cleopatra Jones in the Casino of Gold." The title song, "You're Playin' With Fire," was written by Kerner, Wise and Frontiere, while the remaining soundtrack was composed solely by Frontiere.

Kerner and Wise have announced that they will be teaming with Frontiere on future motion picture projects.

CASH BOX TOP 100 R&B

1	**FIGHT THE POWER PART I** The Isley Brothers (T-Neck/CBS ZS 8-2256)	7/19	1
2	**HOPE THAT WE CAN BE TOGETHER SOON** Sharon Page/Harold Melvin & The Bluenotes (Phila. Int'l. ZS 8-3569)		4
3	**SOONER OR LATER** Impressions (Curtom CMS 0103)		2
4	**THE HUSTLE** Van McCoy (Avco 4653)		3
5	**SEXY** MFSB (Phila. Int'l. ZS 8-3567)		7
6	**GET DOWN TONIGHT** KC & The Sunshine Band (T.K. 1009)		11
7	**FREE MAN** South Shore Commission (Wand 11287)		10
8	**7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)** Gary Toms Empire (PIP 6504)		9
9	**JUST A LITTLE BIT OF YOU** Michael Jackson (Motown 1349F)		6
10	**DREAM MERCHANT** New Birth (Buddah BDA 470)		15
11	**DO IT IN THE NAME OF LOVE** Ben E. King (Atlantic 3274)		12
12	**SLIPPERY WHEN WET** Commodores (Motown 1338F)		8
13	**CHOCOLATE CITY** Parliaments (Casablanca 831)		13
14	**SNEAKIN' UP BEHIND YOU** Brecker Brothers (Arista AS 0122)		16
15	**THREE STEPS FROM TRUE LOVE** Reflection (Capitol 4078)		18
16	**FOREVER CAME TODAY** The Jackson 5 (Motown M 1356F)		20
17	**THAT'S THE WAY OF THE WORLD** Earth, Wind & Fire (Columbia 3-10172)		23
18	**DREAMING A DREAM** Crown Heights Affair (DeLite 1570)		22
19	**OH ME, OH MY (DREAMS IN MY ARMS)** Al Green (Hi 5N-2288)		25
20	**LOOK AT ME** Moments (Stang 5060)		5
21	**THE PHONE'S BEEN JUMPIN' ALL DAY** Jeannie Reynolds (Casablanca MB 8340)		27
22	**ACTIONS SPEAK LOUDER THAN WORDS** Chocolate Milk (RCA PB 10290)		28
23	**GLASS HOUSE** The Temptations (Gordy G 7144F)		30
24	**COME AN' GET YOURSELF SOME** Leon Haywood (20th Century 2191)		26
25	**THE WAY WE WERE/TRY TO REMEMBER** Gladys Knight & The Pips (Buddah BDA 463)		14
26	**MAKE ME FEEL LIKE A WOMAN** Jackie Moore (Kayvette 5122)		34
27	**ROCKIN' CHAIR** Gwen McCrae (Cat 1996)		21
28	**WHY CAN'T WE BE FRIENDS** War (United Artists 629X)		19
29	**YOUR LOVE** Graham Central Station (Warner Bros. WBS 8105)		52
30	**FOOT STOMPING MUSIC** Bohannon (Dakar 4544)		32
31	**I'LL DO FOR YOU ANYTHING YOU WANT ME TO** Barry White (20th Century 2208)		17
32	**PLEASE PARDON ME (YOU REMIND ME OF A FRIEND)** Rufus featuring Chaka Khan (ABC 12099)		24
33	**HUSTLE** James Brown (Polydor PD 14281)		46
34	**DYNOMITE** Bazuka (A&M 1666)	7/19	37
35	**GOD BLESS OUR LOVE** Charles Brimmer (Chelsea CH 3017)		35
36	**GET THE CREAM OFF THE TOP** Eddie Kendricks (Tamla T 54260)		43
37	**CAN'T GIVE YOU ANYTHING (BUT MY LOVE)** The Stylistics (Avco AV 4656)		45
38	**SWEARIN' TO GOD** Frankie Valli (Private Stock 021)		40
39	**DO IT ANY WAY YOU WANNA** People's Choice (TSOP ZS 8-4769)		50
40	**I DON'T WANT TO BE A LONE RANGER** Johnny "Guitar" Watson (Fantasy F739)		42
41	**POTENTIAL** Jimmy Castor Bunch (Atlantic 3270)		49
42	**LOVE BEING YOUR FOOL** Charlie Whitehead (Island 007)		36
43	**DISCO QUEEN** Hot Chocolate (Big Tree 16803)		44
44	**PAIN** Edwin Starr (Granite 522)		39
45	**MISTER MAGIC** Grover Washington Jr. (Kudu 924F)		31
46	**I COULD DANCE ALL NIGHT** Archie Bell & The Drells (Phila. Int'l. ZS 8-4767)		48
47	**LOVE WON'T LET ME WAIT** Major Harris (Atlantic 3248)		33
48	**GIVE THE PEOPLE WHAT THEY WANT** O'Jays (Phila. Int'l. ZS 8-3565)		29
49	**TAKE ME TO THE RIVER** Syl Johnson (Hi 2863)		38
50	**HURT** The Manhattans (Col. 3-10140)		41
51	**FEELIN' THAT GLOW** Roberta Flack (Atlantic 45-3271)		55
52	**LOVE INFLATION (PART I)** The Joneses (Mercury 73689)		61
53	**HOW LONG (BETCHA GOTTA CHICK ON THE SIDE)** Pointer Sisters (ABC/Blue Thumb 265)		79
54	**FLYING HIGH** Blackbirds (Fantasy 747)		57
55	**SPIRIT OF THE BOOGIE/ SUMMER MADNESS** Kool & The Gang (DeLite DEP 1567)		51
56	**LIFE AND DEATH IN G/A** Love Child Afro Cuban Blues Band (Roulette 7172)		63
57	**LOVE IS MISSING FROM OUR LIVES** Dells & Dramatics (Cadet 5710)		66
58	**SEXY SUMMER** Family Plann (Drive 6242)		65
59	**I AM HIS LADY** Melba Moore (Buddah BDA 452)		60
60	**CHASING RAINBOWS** Blue Magic (Atco 7031)		72
61	**I KNOW WHERE YOU'RE COMING FROM** Loleatta Holloway (Aware 050)		62
62	**EXPANSIONS** Lonnie Liston Smith (Flying Dutchman DB-10214) (Dist: RCA)		74
63	**FOREVER IN LOVE** Love Unltd. Orch. (20th Century 2197)		54
64	**YOLANDA** Bobby Bland (ABC 12105)		71
65	**YOU'RE EVERYTHING I NEED** Major Lance (Osiris 001)		68
66	**IF YOU TALK IN YOUR SLEEP** Little Milton (Stax 0238)		69
67	**HUSTLE WIT' EVERY MUSCLE** Kay Gees (Gang GR 1325)		76
68	**ALVIN STONE (THE BIRTH AND DEATH OF A GANGSTER)** Fantastic Four (Westbound WT 5009) (Dist: 20th Cent.)		73
69	**A WOMAN NEEDS TO BE LOVED** Tyrone Davis (Dakar 4545)	7/19	76
70	**GOOD OLD DAYS** The Main Ingredient (RCA PB-10334)		95
71	**LET ME MAKE LOVE TO YOU** The O'Jays (Phila. Int'l. ZS 8-3573)		—
72	**IT ONLY TAKES A MINUTE** Tavares (Capitol P-4111)		—
73	**IT'S ALL OVER NOW** Bobby Womack (United Artists XW674Y)		77
74	**GAMES PEOPLE PLAY** Spinners (Atlantic 3284)		—
75	**FAME** David Bowie (RCA JB 10320)		80
76	**GOOD LOVIN' IS JUST A DIME AWAY** The Originals (Motown M 1355F)		81
77	**ONE GOOD NIGHT TOGETHER** Hues Corporation (RCA JH 10311)		83
78	**JUST YOU AND ME** Tamiko Jones (Arista AS 0134)		94
79	**ONE THING ON MY MIND** Persuasions (A&M 1698)		91
80	**KEEP YOUR EYE ON THE SPARROW** Merry Clayton (Ode 66110-S)		97
81	**STAY WITH ME AWHILE** Sharon Ridley (Sussex SR 636)		84
82	**UNDER YOUR POWERFUL LOVE** Joe Tex (Dial D 1154) (Dist: Mercury)		—
83	**HEY THERE LONELY GIRL** Softones (Avco 4654)		85
84	**GIMME SOME (PART I)** Jimmy Bohorn (Alston 3714)		88
85	**THE ENTERTAINER** J.F. Bailey (Midland Int'l. MB 10305)		—
86	**BRAZIL** Ritchie Family (20th Century TC 2218)		—
87	**OOOLA-LA** Betty Wright (Alston 3715)		—
88	**THIS WILL BE** Natalie Cole (Capitol 4109)		—
89	**WHAT A DIFFERENCE A DAY MAKES** Esther Phillips (Kudu 925) (Dist: Motown)		—
90	**SIX NIGHTS AND A DAY** Candi Staton (Warner Bros. WBS 8112)		86
91	**I ONLY FEEL THIS WAY WHEN I'M WITH YOU** Jimmy Briscoe & The Little Beavers (Pi Kappa 604)		92
92	**(BABY) DON'T LET IT MESS YOUR MIND** Donny Gerrard (Rocket 40405)		96
93	**SATISFY MY WOMAN** Calvin Arnold (IX Chains NCS 7009) (Dist: Mainstream)		98
94	**IF YOU WANT A LOVE AFFAIR** Jesse James (20th Century TC 2201)		99
95	**WE GOT EACH OTHER** Barbara Mason & The Futures (Buddah BDA 481)		—
96	**18 WITH A BULLET** Pete Wingfield (Island 026)		—
97	**LET ME LAY MY FUNK ON YOU** Poison (Roulette R 7174)		—
98	**ORIGINAL MIDNIGHT MAN** Sylvia Smith (ABC 12112)		100
99	**IT'S THE J.B. MONORAIL** Fred and The New J.B.'s (People 655)		—
100	**DRAG IT OVER HERE** Olympic Runners (London LO 219)		—

ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

Actions Speak Louder (Marsaint — BMI) 22
Alvin Stone (Bridgeport — BMI) 68
A Woman Needs (Jalynne/BRC — BMI) 69
Brazil (Peer Int'l. Corp. — BMI) 86
Can't Give You (Avco Embassy — ASCAP) 37
Chasing Rainbows (Wilmot/Mystic Dragon — BMI) 60
Chocolate City (Malibiz/Ricks Music — BMI) 13
Come And Get (Caesar's — ASCAP) 24
Drag It (Burlington/Uncle Doris — ASCAP) 100
Disco Queen (Finchley Music — ASCAP) 43
Do It Any Way You (Mighty Three — BMI) 39
Do It In The (Penumbra — BMI) 11
Don't Let It Mess (Kirshner — BMI/ASCAP) 92
Dreaming A (Delightful — BMI) 18
Dream Merchant (Saturday — BMI) 10
Dynomite (Tonob — BMI) 34
18 With a Bullet (Ackees Music — ASCAP) 96
Entertainer (Multimood — BMI) 85
Expansions (Cosmic Echos — BMI) 62
Fame (MainMan/Lennon/Ceilidh/ ATV — ASCAP) 75
Feelin' That Glow (Lonport — BMI) 51
Fight The Power (Bovina Music — ASCAP) 1
Flying High (Blackbird — BMI) 54
Foot Stomping (Hog/Bohannon — ASCAP) 30
Forever Came Today (Stone Agate — BMI) 16
Forever In Love (Sa-Vette /January — BMI) 63
Freeman (Mighty Three — BMI) 7
Games People Play (Mighty 3 — BMI) 74
Get Down Tonight (Sherlyn Pub. Co. — BMI) 6
Get The Cream (Stone Diamond/ Gold Forever — BMI) 36
Gimme Some II (Sherlyn — BMI) 84
Give The People (Mighty Three — BMI) 48
Glass House (Jobete — ASCAP/ Stone Diamond — BMI) 23
God Bless (Hi — BMI) 35
Good Lovin' Is (Dozier — BMI) 76
Good Ol' Days (Jasmine Music — ASCAP) 70
Hey There (Famous — ASCAP) 83
Hope That We (Mighty Three — BMI) 2
How Long (Polo Grounds — BMI/ Ebbets Fields — ASCAP) 53
Hurt (Miller — ASCAP) 50
Hustle (Dynaton/Belinda/Unichappel) 4
Hustle Wit Every (Delightful/Gang — BMI) 67
I Am His (Sweet Hooper — ASCAP/ Sky Forest — BMI) 59
I Could Dance (Mighty Three/Golden Fleece — BMI) 46
I Don't Want To (Jowat Music — BMI) 40
If You Want A (Hi Ward — ASCAP/ Patricio — BMI) 94
If You Talk (Easy Nine/Elvis Music Inc. — BMI) 66
I Know Where (Moonsong — BMI) 61
I Only Feel (Wonderik — BMI) 91
I'll Do Anything (Sa-Vette/January — BMI) 31
It Only Takes (ABC/Dunhill — One Of A Kind — BMI) 72
It's All Over Now (B. Womack/S. Womack/ Kags Corp. — BMI) 73
It's The J. B. (Ayatone/Belinda/ Unichappel — BMI) 99
Just A Little (Gold Forever/Stone Diamond — BMI) 9
Just You & Me 78
Keep Your Eye (Duchess — BMI/ Leeds — ASCAP) 80
Let Me Lay (Big 7/Hot Gold — BMI) 97
Let Me Make (Mighty 3/Golden Fleece — BMI) 71
Life & Death (Daly City — BMI) 56
Look At Me (Gambi — BMI) 20
Love Being Your (Mr. Dogg/ATV — BMI) 42
Love Inflation (Tandy/Unichappel — BMI) 52
Love Is Missing (Groovesville — BMI) 57
Love Won't Let (Mighty Three/Friday's Child/ WMOT — BMI) 47
Make Me Feel (Sherlyn — BMI) 26
Mister Magic (Antisia — ASCAP) 45
Oh Me, Oh My (Jec/Al Green — BMI) 19
Oola-La (Sherlyn — BMI) 87
One Good Night (Jimi Lane/Ensign — BMI) 77
One Thing On My Mind (Big Cigar Co./ Common Good/Pocket Full of Tunes/ Touch of Gold — BMI) 79
Original Midnight Man (Meadow — ASCAP) 98
Pain (ATV/Zonal — BMI) 44
Phones Been Jumpin' (Groovesville — BMI) 21
Please Pardon Me (Kengorus/ Palladium — ASCAP) 32
Potential (Jimpire — BMI) 41
Rockin' Chair (Sherlyn — BMI) 27
Satisfy My Woman (Pass Due/Brent — BMI) 93
Seven-Six-Five (Cookaway — ASCAP) 8
Sexy (Mighty Three — BMI) 5
Sexy Summer (Lowery — BMI) 58
Six Nights & A Day (Cre-Jac/Superheavy — BMI) 90
Slippery When Wet (Jobete — ASCAP) 12
Sneakin' Up Behind (Carmine Street — BMI) 14
Sooner Or Later (Cherritown — BMI) 3
Spirit Of The (Delightful/Gang — BMI) 55
S5ay With Me (Interior/McCoy — BMI) 81
Swearin' To God (Hearts Delight/Caseyem/ Desidera — BMI) 38
Take Me To The (Jec/Al Green — BMI) 49
That's The Way We (Colgems/Chappell — ASCAP) 17
The Hustle (Van McCoy/ Warner Tamerlane — BMI) 33
The Way We (Colgems/Chappell — ASCAP) 25
This Will Be (Jay/Cappell — ASCAP) 88
Three Steps From (A Dish A Tunes — BMI) 15
Under Your Powerful (Tree Pub. — BMI) 82
We Got Each (Blockbuster/Writers — BMI) 95
Why Can't We Be (Far Out — ASCAP) 28
What A Difference (E B Marks — BMI/ Stanley Adams — ASCAP) 89
Yolanda (ABC/Dunhill/Speed — BMI) 64
You're Everything I Need (E. Memphis/ Too Knight — BMI) 65
Your Love (Foe Music — BMI) 29

TOP 50 R&B ALBUMS

1	**THE HEAT IS ON** The Isley Brothers (T-Neck PZ 33536)	1	
2	**THAT'S THE WAY OF THE WORLD** Earth, Wind & Fire (Columbia PC 33280)	2	
3	**CHOCOLATE CHIP** Isaac Hayes (ABCD 874)	5	
4	**SURVIVAL** O'Jays (Phila. Int'l. KZ 33150)	3	
5	**TO BE TRUE** Harold Melvin & The Bluenotes (Phila. Int'l. KA 3314) (Dist: Col.)	4	
6	**MR. MAGIC** Grover Washington Jr. (Kudu KU 20)	8	
7	**CUT THE CAKE** Average White Band (Atlantic SD 18140)	12	
8	**UNIVERSAL LOVE** M.F.S.B. (Phila. Int'l. KZ 33158)	9	
9	**WHY CAN'T WE BE FRIENDS** War (United Artists U.A. EA441-G)	14	
10	**INSIDES OUT** Bohannon (Daka/Brunswick BK 6016)	11	
11	**MOVING VIOLATION** Jackson Five (Motown M6-82951)	13	
12	**DISCO BABY** Van McCoy & The Soul City Symphony (Avco AV 69006)	6	
13	**ADVENTURES IN PARADISE** Minnie Riperton (Epic PE 33454)	15	
14	**A SONG FOR YOU** Temptations (Gordy G6-969S1)	7	
15	**A QUIET STORM** Smokey Robinson (Tamla T6-33781)	10	
16	**BLIND BABY** New Birth (Buddah BDS 5636)	16	
17	**LET'S TAKE IT TO THE STAGE** Funkadelic (20th Century/ Westbound W-215)	24	
18	**RENAISSANCE** Ray Charles (Crossover CR 9005)	19	
19	**STEPPIN'** The Pointer Sisters (Blue Thumb BTSD 6021)	25	
20	**EXPANSIONS** Lonnie Liston Smith (Flying Dutchman BDL 1-0934)	17	
21	**BIRTH AND DEATH OF A GANGSTER** Fantastic Four (20th Century/ Westbound W201)	23	
22	**THE HIT MAN** Eddie Kendricks (Tamla T6-338S1)	28	
23	**THANK YOU BABY** The Stylistics (Avco AV-69008)	26	
24	**GET DOWN** Joe Simon (Spring SPR 6706)	29	
25	**THERE'S NO PLACE LIKE AMERICA TODAY** Curtis Mayfield (Curtom CU 5001)	18	
26	**STEPPING INTO TOMORROW** Donald Byrd (Blue Note BRLA 3686)	22	
27	**CAUGHT IN THE ACT** Commodores (Motown M6-820S1)	20	
28	**ROLLING DOWN A MOUNTAINSIDE** Main Ingredient (RCA APL 1-0644)	21	
29	**LOOK AT ME** Moments (Stang 1026)	34	
30	**THE CHICAGO THEME** Hubert Laws (CTI 6058)	33	
31	**FIRST IMPRESSIONS** Impressions (Curtom 5003)	37	
32	**SOLID** Mandrill (United Artists LA 408)	30	
33	**CHOCOLATE CITY** Parliaments (Casablanca NBLP 7014)	27	
34	**HUTSON** Leroy Hutson (Curtom CU 5002) (Dist: Warner Bros.)	36	
35	**IT'S MY PLEASURE** Billy Preston (A&M SP 4532)	46	
36	**DRAMATIC JACKPOT** Dramatics (ABCD 867)	31	
37	**BACK TO EARTH** Rare Earth (Rare Earth R6-548S1)	39	
38	**KOKOMO** Kokomo (Columbia PC 33442)	38	
39	**COME GET TO THIS** Nancy Wilson (Capitol ST 11386)	43	
40	**LIQUID LOVE** Freddie Hubbard (Col. PC 33556)	50	
41	**SOULFUL EXPERIENCE** Rance Allen Group (Truth TRS 4207)	—	
42	**A TEAR TO A SMILE** Roy Ayers (Polydor PB 6046)	44	
43	**STILL CAUGHT UP** Millie Jackson (Spring 6708)	45	
44	**TWO** Bob James (CTI 6057)	32	
45	**ODE TO MY LADY** Willie Hutch (Motown M6-838S1)	48	
46	**YUM YUM** Fatback Band (Evert Ev 6904)	—	
47	**BRECKER BROTHERS** (Arista AL 4037)	40	
48	**ROCKIN' CHAIR** Gwen McCrae (Cat 2605)	42	
49	**HALF A LOVE** Chilites (Brunswick 754204)	—	
50	**THE BOY'S DOIN' IT** Hugh Masekela (Casablanca NBLP 7017)	—	

THEY ARE FRIENDS — War organist Lonnie Jordan and producer Jerry Goldstein presented Bob Marley and the Wailers "Why Can't We Be Friends?" t-shirts, at the Jamaican group's Roxy opening, July 10. Pictured from left are: Jordan, his wife, Kathy; Marly; and Goldstein.

dance. So now older whites are out at parties doing the bump and hustle like everyone else and now we're picking up these listeners as well as the blacks and Chicanos.

Mac's goals in radio are to make KDAY the number one radio station in the U.S. Eventually he would like to go to medical school and become a doctor. I want to make a contribution in life, I don't like to do things halfway. Now that the stigma of race has been removed from black music, Mac feels that he and KDAY can go all the way, because the sky is the limit.

jess levitt

soul waves

Don Mac was ten years old when he first got hooked on radio and wanted to become a disk jockey. "I first got turned onto radio back in my hometown of Omaha listening to **KOIL.** KOIL was a top pop rock station and I would listen to **Don Steele, Paul Oscar Anderson** and **Todd Chase** playing the top sounds of the day. At that time there were no black radio stations in the Omaha area so all the music I listened to when I was younger was pop and mor. What really turned me on though, was that these guys sounded like they were having a good time doing rock and roll radio. Those old guys were insane, they were clowns but they got the listener off."

Mac immediately got a tape recorder to practice. "It sounds a bit crazy but I got this tape recorder and would go off by myself and shout into the recorder 'hi kids!!' doing the Captain Radio trip which I did until I was 13 or 14. It was hard to approach people at radio stations in Omaha and I couldn't find any books on how to be a disk jockey so I let the idea of becoming a jock lay dormant, till I was eighteen."

It wasn't until Don was in the Air Force and stationed in Kansas City that he got closer to his dream. I was working in the water and power building in K.C. and **WHB** had just moved into the building. There at the station I met a cat named **Phil Jay,** the ten to one jock. We used to rap for hours about radio. He suggested that after I got out of the service I should go to California and go to the Don Martin School of Broadcasting. So as soon as I got out, I headed for Hollywood and started the school."

While in California Don wound up in Oxnard working as a manager at McDonald's while training at the school. One of the McDonald's customers was a man named **Bill Tanner** who worked at **KCEY** in Oxnard. The two became friends and when a news spot opened up at the station, Mac paid 12 bucks to have a tape made and sent it over to Bill and he was hired.

Mac said, "I told Bill news wasn't my bag, but I would do anything to get into radio and hoped that when a jock spot opened that he would consider me. Within six months Don was through with news and playing pop music. A month later Don got a call from **Gary Allen** at **KOIL.** Allen told him they were looking for a jock. "All my life I wanted to be a jock at KOIL, so I couldn't resist the opportunity, plus I wanted to go back to Omaha so my mom could say, "that's my boy," so off I went. There I started as the all night jock and later I was on mid evenings. "Things were going well at KOIL when Bill Tanner called me again to say that **Gary Price** was the new g.m. at **KDAY.** KDAY was dropping rock as a format and was going to be a new r&b station in L.A. So I sent **Jim Maddox** at KDAY a tape on Friday and Monday morning Jim Maddox called and told me, "that's the worst tape I ever heard." Mac flashed back, "why in the hell did you call me then turkey?" Maddox said, "because I want to hire you." So I left KOIL and came to KDAY the first week in March 1974. I became music director last April."

When I asked Mac about the rise of KDAY on the music scene in L.A. he said, "in the beginning, the other black AM stations made the mistake of ignoring us, thinking that we were going to be a flash in the pan or an overnight sensation. Before us, they had no competition and they became very complacent. I think what made us successful was that we offered the people a lot of music, just like our slogan says "Much More Music." We presented a lot of material without showcasing or billboarding songs. We just let the music speak for itself. And finally I think our jocks communicate better than some of the other jocks in the city. The jocks at KDAY are not strictly into an ethnic thing even though we are an r&b station. I feel we can relate to middle class blacks as well as to upper class whites. We try very hard to keep our listeners' attention, but more importantly it is our philosophy to play the most music. I feel the guys at KDAY try to be radio personalitites without getting in the way of the music."

When asked about FM's criticism of AM radio not serving the community Mac said, "I don't think this is true. Generally I would have to say both FM and AM are guilty. I don't believe the FCC or the station owners really live up to the full intent of the community service trip across the board. I do not think they fully get involved because unfortunately the bottom line doesn't read that way. I myself never turn down an opportunity to do any kind of community work. I feel it is my responsibility to project a positive image whenever possible. The KDAY guys are involved. If they cannot go they try to find a replacement, but realistically it's impossible to do everything."

Mac added, "community service programming is a sham. They usually throw these spots on at one or two in the morning or late Sunday evenings when their only real competition is religious programming. All stations are guilty of this and often times it is not the jock's responsibility." Since Mac is both a jock and music director I asked him what he looks for when he receives new product. He said, "I think a hit record is intangible. What I look at first is what is best for KDAY and what will beat the hell out of our competition. Another thing I listen for is sound and how it will fit to balance our format.

"First we check the local store reports and then phone responses. We're not concerned so much with what is happening back east because in many instances a big hit in the east comes out here and falls flat on its face. Disco tunes in particular. Discos are very big in New York. Here in L.A. the situation is different. Jim Maddox and myself also look at the national action in the trades but we do not use them as our bible, because Los Angeles is unique. Kids out here buy hits. Money is tight so they don't want to go out and buy stiffs. Also L.A. is into more mellow down tempo love songs than say New York. And finally just because every other station in the country is on a record doesn't mean that it will be a hit in L.A."

Regarding tight playlists, Mac feels that with the number of albums cut that KDAY plays, bigger playlists would only make matters worse. "When you play six or seven minute LP cuts you don't have room for a logical rotation for 40 singles. We feel by playing between 30 and 35 singles we can get a more equal distribution."

Mac doesn't think that KDAY has to play crossover records because there are other pop rock stations in the area playing that kind of music. KDAY's philosophy is that people turn to KDAY to hear r&b music: "some stations make the mistake of playing white product to draw listeners, that's ludicrous. You can't play enough pop product to keep them tuned in and in the process you might lose your loyal black following. I am a purist regarding r&b and the way I look at it there are many r&b acts out there that don't get exposure and are struggling. If I spend five or six minutes playing a **Rolling Stones** or a **Yes** cut, I am taking away from a lot of unknown black talent out there."

Mac also feels that people are more into danceable r&b music anyway and that's what they want to hear: "white kids are dancing, not jumping up and down, they are moving rhythmically. Blacks are supposed to have natural rhythm but not all blacks

Wheeler Deals With Capitol

NASHVILLE — Billy Edd Wheeler, long recognized as one of the most clever and distinctively creative songwriting talents in country music, has signed with Capitol Records as a recording artist.

Wheeler's manager and booking representative, Don Light, of Don Light Talent, Inc., Nashville, negotiated the contract with Frank Jones, director of Capitol's country music operations.

Jerry Chesnut — himself a top Nashville songwriter — will produce Wheeler independently.

During the past several years, Wheeler has concentrated on writing and directing outdoor folk musicals and similar theatrical productions. He expects to continue those activities, but will also leave himself open for more personal appearance work in the months ahead, according to Don Light.

WHEELER AND DEALER — Seated at left is Frank Jones; standing behind Billy Edd Wheeler (r) are Jerry Chesnut and Don Light.

Twitty In Space

HOLLYWOOD — Several songs by MCA recording artist Conway Twitty are on board the Apollo spacecraft, which was launched on July 15. The Apollo linked up with the Soviet Soyuz on July 17 in the first international space mission in history. In honor of this, Conway recorded his hit singie, "Hello Darlin' " in Russian so it could be played after the linkup.

On March 27 General Stafford called Conway at his producers' workshop in Oklahoma City to ask permission to take some of Conway's music along on the American/Soviet space mission. During the conversation, David Barnes (who was in the studio with Conway) suggested recording "Hello Darlin' " in Russian. Conway asked Professor Gurij Chemelev of Oklahoma University to translate the song and teach it to him phonetically. On April 14, Conway went into the studio and recorded "Hello Darlin' " in Russian. The finished product was hand delivered to General Stafford.

A FIRST FOR L.A.'S STARWOOD — Gary Fontenot, manager of the Starwood, congratulates Earl Scruggs after his 25th anniversary performance at the club. Also shown is Roger McGuinn, who jammed with Earl on "Hey, Mr. Spaceman!" and "Mr. Tambourine Man." This booking represents the first non-rock act at the Starwood, and was sold out for all four shows. (L to r) Roger McGuinn, Gary Fontenot, Earl Scruggs.

San Diego, Omaha Talent Search Semi-Finals Results

SAN DIEGO — $1000 in cash prizes and an all expense-paid trip to Nashville highlighted award presentations during the Grand Ole Opry's Talent Search Semi-Finals show held in San Diego on Sat. June 28.

Over 2000 country music fans packed the San Diego Civic Theater and cheered enthusiastically as Brian Pickering from Vancouver, Canada, was announced by Ralph Emery as top winner on the show winning him $500 in cash in addition to an all expense-paid trip to Nashville for the national finals in Oct. Pickering was representing radio station CJJC in British Columbia on the Opry's show which featured top acts from Arizona, California, Oregon, Washington, and British Columbia.

Winners were selected by a prestigious panel of judges from the music industry that included Ralph Emery, Stu Phillips of the Opry, Dave Skepner, Loretta Lynn's personal manager and chairman of the Academy of Country Music, and Jerry Strobel, public relations director of the Opry.

The Opry's last semi-finals in its 50th anniversary Talent Search were held in Omaha last July 12; hosting station KOOO reports the winner there was Debbie Brown, representing KBIL in Kansas City, Missouri. She will be among the regional finalists receiving $1000 in cash prizes and an all expenses-paid trip to Nashville for the nationwide finals.

The Grand Ole Opry's talent search is being held throughout the U.S. and Canada in honor of the upcoming 50th anniversary of the world famous radio show.

Hall Of Fame Unveils Benton's Last Mural

NASHVILLE — A six-foot by ten-foot mural painting entitled "The Sources of Country Music" was unveiled here recently at the Country Music Hall of Fame and Museum. The painting, which was commissioned in 1973 by the Country Music Foundation, was the last work of the distinguished American artist Thomas Hart Benton. Benton, long-recognized as the premiere American muralist, died in January of 1975, only hours after completing "The Sources of Country Music." Though finished, the work was unsigned and unvarnished. Varnishing was completed after the death of Benton. The work remains unsigned.

The painting depicts Benton's interpretation of the music and cultural influences which produced the blend of musical styles defined today as "country music." Thus the painting includes figures of square dancers, old-time fiddlers, ballad singers, a blues singer, and a singing church congregation. The work also suggests some of the non-musical influences — such as the railroad and riverboat — which were important to the thematic content of early country music. The image of the cowboy figures prominently in the work for two reasons: the importance of country music and the fact that the painting is dedicated to the memory of the great singing cowboy, Tex Ritter. Ritter, along with record-producer Joe Allison, was one of the first individuals to urge that the Country Music Foundation contact Benton regarding the project.

The unveiling ceremony attracted many to the Country Music Hall of Fame and Museum.

Country Artist Of The Week
Amazing Rhythm Aces

Amazing they are — but contrary to the image their name might evoke, the Amazing Rhythm Aces do not do synchronized dance nor snap their fingers and harmonize, and according to Russell Smith (singer, songwriter and guitarist), "It's easier to say what we're not. We're not country rock and we're not rock."

"Third Rate Romance," now on ABC Records, propelled the group into hot national chart action and Russell Smith wrote it. Other individuals comprising the group are Jeff "Stick" Davis, bass, and possessor of whiskey tenor; "Butch" McDade, drums; James Brown Jr., keyboards; Billy Earhart III, organ and piano; Barry "Byrd" Burton, producer, dobro, steel and lead guitars. They have been together for 3½ years but are just now beginning to tour. Smith and Davis had a gig where they competed for audience with the pinball machines. The rest of the group hold additional jobs to stay alive. Jeff Davis studies embalming. "My other gig is I work in a mortuary," he offers. "It's a family trade, so when times are slack I do it on the side." Pulling the group together was haphazard as Russell explains, "We knew all the music we wanted to play, but we could never find anybody at the right time and place to play with us." The cards fell into place when Jesse Winchester heard a few songs Russell had written and decided to include them on his album. "Byrd" who produced for Sam Phillips in Memphis, heard the tunes "Third Rate Romance" and "The End Is Not In Sight" on the Winchester album and asked The Aces to come to Memphis — where they stayed.

Although Russell is the spokesman, they affirm there is no real leader of the group. "It's like being married to someone," he says. "You have disagreements and yell, but everyone is at the same place. We have the same commitments." Davis echos the sentiments of the entire group when he says, "I want The Rhythm Aces to be a success. I believe in the whole Rhythm Aces bag or I wouldn't have stayed with them through everything. Not that I wouldn't have gone through it anyway, but at least I did it with someone."

A FAMILY AFFAIR — Singer/writer Jack Ruth — son-in-law to Johnny Cash and June Carter — was signed to an RCA recording contract recently by Chet Atkins. Jack has been writing for the Song of Cash Publishing House for the past year and has written several songs that Johnny has recorded. Jack's first single, "Oh Well, Who Cares" is scheduled to be released in early Aug. by RCA Records.

"GOD'S GONNA GET YOU FOR THAT" GOES GOSPEL — Presenting a promotional record of BMI's song "God's Gonna Get You For That" to Cecil Scaife, president of Songs of Faith, and Roger Sovine of BMI is Jerry Goff of Jerry and the Singing Goffs. Enjoying success in the country field by George Jones and Tammy Wynette. Jerry is now introducing it into the gospel field and from all indications, has a big hit on his hands.

Bob Hope Tees For Kids

NASHVILLE — Bob Hope has accepted an invitation to play in the first annual Roy Clark Celebrity Golf Classic to be held in Tulsa, Okla., Sept. 19-20. Proceeds from the tournament and a closing night concert will benefit the Children's Medical Center there. Forty celebrity friends of Clark, plus 160 other participants, will go 18 holes at the Cedar Ridge Country Club. Hope and Clark have made several television appearances together.

T.G. Tapes 'Dinah,' 'Nashville On The Road'

LOS ANGELES — Melodyland recording artist, T.G. Sheppard, has taped a guest starring role on "Dinah!" (which will air Sept. 22), and has been set to guest on "Nashville on the Road." The television activity is based on general industry awareness of Sheppard's rapid growth in to a major country recording star. His first two singles, "Devil In The Bottle" and "Tryin' To Beat The Morning Home," both reached number one on all country charts. Sheppard's first album for Melodyland is also rapidly rising on the LP charts. His third single, "Another Woman," was released July 17. While still dealing with the subject of drinking, the song focuses more on women.

top country LP's

1	**KEEP MOVIN' ON** Merle Haggard (Capitol ST 11365)	2
2	**TANYA TUCKER** (MCA 2141)	3
3	**JUST GET UP AND CLOSE THE DOOR** Johnny Rodriguez (Mercury 10132)	4
4	**EVERY TIME YOU TOUCH ME (I GET HIGH)** Charlie Rich (Epic PE 33455)	5
5	**YOU'RE MY BEST FRIEND** Don Williams (ABC/Dot DOSD 2021)	1
6	**THE LAST FAREWELL & OTHER HITS** Roger Whittaker (RCA APL 1-0855)	7
7	**T.G. SHEPPARD** (Melodyland ME 40151)	9
8	**STILL THINKIN' 'BOUT YOU** Billy "Crash" Craddock (ABC 875)	8
9	**GREATEST HITS** Charlie Rich (RCA APL 1-0857)	6
10	**BEFORE THE NEXT TEARDROP FALLS** Freddy Fender (ABC/Dot DOSD 2020)	10
11	**FEELIN'S** Loretta Lynn/Conway Twitty (MCA 2143)	14
12	**PHONE CALL FROM GOD** Jerry Jordan (MCA 473)	11
13	**IN CONCERT** Various Artists (RCA CPL 2-1014)	13
14	**REDHEADED STRANGER** Willie Nelson (Columbia PC 33482)	18
15	**TODAY** Elvis Presley (RCA APL 1-1039)	19
16	**RECONSIDER ME** Narvel Felts (ABC/Dot DOSD 2025)	20
17	**MICKEY'S MOVIN' ON** Mickey Gilley (Playboy PB 405)	12
18	**I'M JESSI COLTER** (Capitol ST 11363)	16
19	**WOLF CREEK PASS** C.W. McCall (MGM M3G 4989)	15
20	**MY KIND OF COUNTRY** Cal Smith (MCA 485)	21
21	**I WROTE A SONG ABOUT IT** Tom T. Hall (Mercury SRM 1-1033)	24
22	**CHARLEY** Charley Pride (RCA APL 1-1038)	25
23	**MISTY** Ray Stevens (Barnaby BR 6012)	26
24	**DREAMING MY DREAMS** Waylon Jennings (RCA APL1-1062)	27
25	**41ST STREET LONELY HEARTS CLUB** Buck Owens (Capitol ST 11390)	23
26	**BOCEPHUS** Hank Williams Jr. (MGM M3G 4998)	17
27	**HAVE YOU NEVER BEEN MELLOW** Olivia Newton-John (MCA 2133)	22
28	**GREATEST HITS, VOL. 1** Joe Stampley (ABC/Dot DOSD 2023)	30
29	**AN EVENING WITH JOHN DENVER** John Denver (RCA CPL 2-0765)	28
30	**LIVE IN PICAYUNE** Jerry Clower (MCA 486)	32
31	**SMOKEY MOUNTAIN MEMORIES** Mel Street (GRT 8004)	29
32	**REUNION** B.J. Thomas (ABC DP 858)	31
33	**IF YOU EVER CHANGE YOUR MIND** Ray Price (Columbia KC 33560)	42
34	**ANNIVERSARY SPECIAL, VOL. 1** Earl Scruggs Revue (Columbia PC 33416)	—
35	**WITH ALL MY LOVE** LaCosta (Capitol ST 11391)	33
36	**WHAT TIME OF DAY** Billy Thunderkloud & The Chieftones (20th Cent. T471)	43
37	**BLANKET ON THE GROUND** Billie Joe Spears (U.A. LA 390G)	37
38	**HEART LIKE A WHEEL** Linda Ronstadt (Capitol ST 11358)	38
39	**MAGNOLIAS AND MISFITS** Jim Weatherly (Buddah 5637)	39
40	**SUPERSONGS** Roger Miller (Col. KC 33472)	44
41	**YOU'RE EASY TO LOVE** Hank Snow (RCA APL 1-0908)	45
42	**MAKE THE WORLD GO AWAY** Donny & Marie Osmond (MGM M3G 4996)	—
43	**HONEY ON HIS HANDS** Jeanne Pruett (MCA 479)	—
44	**THE BEST OF MEL TILLIS** Mel Tillis (MCA 2-4091)	—
45	**CAROLINA COUSINS** Dottie West (RCA 1-1041)	40
46	**MISSISSIPPI ON MY MIND** Stoney Edwards (Capitol 11401)	41
47	**HARD TIME HUNGRYS** Bobby Bare (RCA APL1-0906)	47
48	**OUT OF HAND** Gary Stewart (RCA APL1-0900)	48
49	**LINDA ON MY MIND** Conway Twitty (MCA 469)	49
50	**PIECES OF THE SKY** Emmylou Harris (Reprise 0698)	50

additions to country playlists

WIRE – INDIANAPOLIS
Alimony — Bobby Bare — RCA
Look At Them Beans — Johnny Cash — Columbia
You Never Even Called — David Allen Coe — Col.
If I Could Only Win — Emmylou Harris — Reprise
Daydreams — Ronnie Milsap — RCA
My Melody Of Love — Floyd Cramer — RCA
Home — Loretta Lynn — MCA

WITL – LANSING
Look At Them Beans — Johnny Cash — Columbia
Home — Loretta Lynn — MCA
Alimony — Bobby Bare — RCA
Let's Turn The Lights On — Larry Gatlin — Monument
We've Got It All — Guy & Ralna — Ranwood

WJJD – CHICAGO
Daydreams — Ronnie Milsap — RCA
Hope You're Feeling Me — Charley Pride — RCA
Home — Loretta Lynn — MCA
Put Another Log — Tompall — MGM

WHK – CLEVELAND
Memories Of Us — George Jones — Epic
Make It Easy On Yourself — Tommy Jennings — Taragone
Someone Loves You Honey — Dale Van Horn — Monument
Boogie Woogie Country Man — Jerry Lee Lewis — Mercury
You're Not The Woman — Gary Stewart — MCA

KFDI – WICHITA
Lady Lover — Tim Elledge — Four Star
Home — Loretta Lynn — MCA
I'm The South — Paul Ott — Monument
Shackled And Chained — John Sheppard — Phono
32 To 24 — Dear Woman — Joe Stampley
37 To 29 — The First Time — Freddy Hart
44 To 35 — Wasted Days — Freddy Fender

KGBS – LOS ANGELES
Livin' It Up — Pal Raks — Bryan
Anybody Out There — Kitty Wells — Capricorn
Home — Loretta Lynn — MCA
Sanctuary — Ronnie Prophet — RCA
Memories Of You — George Jones — Epic
Let's Turn The Lights On — Larry Gatlin — Monument
Bossier City — Larry Kingston — WB
Third Rate Romance — Aces — ABC
Heart To Heart — Roy Clark — ABC
Hope You're Feeling Me — Charley Pride — RCA
I Can Almost See Houston — Howdie Glen — Meritorious

KLAC – LOS ANGELES
Blue Eyes — Willie Nelson — Columbia
You Never Even Called — David Allen Coe — Columbia
If I Could Only Win — Emmylou Harris — WB
Home — Loretta Lynn — MCA
Memories Of Us — George Jones — Epic
Hope You're Feeling Me — Charley Pride — RCA
12 To 8 — Wasted Days — Freddy Fender
23 To 17 — I Want To Hold You — Stella Parton
25 To 18 — Please Mr. Please — Olivia Newton-John
33 To 26 — Dear Woman — Joe Stampley

WIVK – KNOXVILLE
Falling — Lefty Frizzell — ABC
Don't Bring The Rain — Warner Mack — MCA
The First Time — Freddie Hart — Capitol
Tonight My Lady Learns — Mike Lunsford — Gusto
A Poor Man's Woman — Jeanne Pruett — MCA

WMC – MEMPHIS
Hope You're Feelin' Me — Charley Pride — RCA
Home — Loretta Lynn — MCA
One Monkey — Little David Wilkins — MCA

WBAM – MONTGOMERY
I Break Easy — Josi Brown — RCA
Let's Turn The Lights On — Larry Gatlin — Monument
Home — Loretta Lynn — MCA
Sanctuary — Ronnie Prophet — RCA
What I Keep Saying Is A Lie — Debbie Hawkins
If I Could Only Win — Emmylou Harris — Reprise

WVOJ – JACKSONVILLE
Let's Turn The Lights On — Larry Gatlin — Monument
Blue Eyes Cryin' — Willie Nelson — Columbia
Back In U.S.A. — Carmol Taylor — Elektra
Hard Time Charlie Soft Shoe — Tom McKeon — UA

WINN – LOUISVILLE
Easy — Troy Seals — Columbia
Memories Of Us — George Jones — Epic
Biggest Parakeets — Judd Strunk — Melodyland

WPLO – ATLANTA
Here I Am In Dallas — Faron Young — Mercury
You Never Even Called — David Allan Coe — Col.
One Monkey — Little David Wilkins — MCA
Hope You're Feelin' Me — Charley Pride — RCA

Johnny Russell says "Hello I Love You" — A crowd of more than 15,000 Nashvillians gathered recently in Centennial Park on a Sunday afternoon to witness a free concert showcasing the talents of **Barefoot Jerry,** Music City's progressive rock band, and recently signed ABC artist **Gene Cotton.** Cotton, a Nashville-based singer/songwriter who's gained a devout following on college campuses, opened the show, working 30-minute acoustic set accompanied by guitarist **John Clausi.** The crowd roared when **Wayne Moss, Terry Dearmore** and **Company,** aka Barefoot Jerry, took the stage and proceeded to demonstrate their musical versatility. Although the Barefoot concept began as a studio musician's project, the group's following has increased proportionately to their energetic live performances throughout the south. The event was the first one staged by 25-year-old **Bettie Lee Mason,** an independent booking agent who put the show together in less than two weeks time . . . **The Wabash Cannonball** just opened in **Opryland Amusement Center** near Nashville. There are only four in existence. This one has a 1200-foot track, a top speed of 54 mph, a height of 73 feet and includes two corkscrew loops which cause the riders to be turned completely upside down twice during the course of a very exciting ride . . . **Dave Dudley's** forthcoming single is titled "Wave At 'Em Billy Boy" and was written by singer/songwriter **Ray Griff.** The song was produced by **Jimmy Key** for the United Artists label . . . **Danny Davis** seems to have been selected as "top banana" in the entertainment category, and in turn takes his **Nashville Brass** to perform at this year's **International Banana Festival** (Aug. 15) in Fulton, Ky. . . . **Dave Kirby** and **Glenn Martin,** who both write for Tree International, are working wizards behind the current **George Jones** single titled "Memories Of Us." . . . "Movie Magazine Stars In Her Eyes" is the title of **Barbi Benton's** brand new Playboy single, which was produced by **Eddie Kilroy** and penned by Tree International writers **Mac Vickery** and **Bobby Borchers.** "Meet Me Down At The Spring, Annie" is the name of a new song (with **Al Jolson** undertones!) by MCA artist **Atlanta James.** Altanta, who writes under the name of Mac Vickery, is also the song's author. **Moe Bandy** was shooting an album cover at his dad's rodeo arena last week for his newest LP, "Bandy The Rodeo Clown," when he had to do some real clowning. One of the bullriders riding for the picture session got his hand caught in the rope and Moe had to divert the bull's attention by clowning and giving the cowboy time to get loose. Moe is an ex-bullrider; however his younger bother **Mike** continued and is now the number two leading money winner in the world for bullriding. . . . In addition to producing **Connie Smith, Moe Bandy, Dallas Frazier, Paul Craft** and **Lynda K. Lance, Ray Baker Productions** has just signed the "sausage man" **Jimmy Dean** and will be recording him soon for release on GRC Records . . . Dates for next year's **Fan Fair** have been set for June 9-13, preceded once again by a Celebrity Slow Pitch softball Tournament on June 7 & 8. Fan Fair is co-sponsored by the **CMA** and the **Grand Ole Opry** . . . **Dolly Parton's** back to work after vacation and recent bout with food poisoning that caused the blonde star to miss Fan Fair activities for the first time. Dolly resumed a full work schedule with two shows at Opryland Park June 25. Slated TV work for Dolly began July 9 when she taped "Good Ole Nashville Music" at the Opry House. Guest star was **Bobby Wright** . . .Sold out solid — that's the status of **Jerry Clower** for the balance of 1975. **Tandy Rice,** Clower's personal manager, said "This is the second year Jerry Clower has been sold out at the halfway point of the year. In Jerry's three-year career in show business, he has never failed to make an engagement, never failed to make money for a buyer, and never failed to be invited back for a return engagement. This is remarkable considering Clower makes over 200 personal appearances annually." . . . **Jenne Seely** says she knew her ship would come in one day but she had no idea it would be such an expensive one. Jenne and husband, **Hank Cochran,** recently purchased **"The Legend II,"** a customized 50-ft. yacht being readied for sea in Marina del Rey, Calif. The ship comes equipped with three decks, four staterooms, a washer and dryer and radar range. The Legend's maiden voyage is scheduled for Alaska in mid-summer . . . **John Stewart** was recently honored at a press and friend "to do" at Nashville's **Exit/In** when he appeared for concerts July 1 thru 5. His current RCA album is titled "Wingless Angels." . . . **Joe** and **Betty Gibson,** owners of Nationwide Sound, gave a "Christmas in July" party the day before the 4th of July. The "gala" event came complete with **Santa** who passed out gifts, a watermelon decorated like a Thanksgiving turkey and gingerbread cookies shaped like reindeer. The invitation called for the guests to "come dressed for the occasion" but there weren't any fur coats in evidence. . . . Cloud 9 Record's **Mick Lloyd** and **Troy Shondell** opened their Cloud 9 disco in Nashville on July 4. The disco contains a specially constructed sound system, a lighted dance floor, a game room and an ultry-lu'cent visual lighting effect. Music is pre-programmed and based on audience response. The club is utilizing Cloud 9 angels as disk jockeys with area disk jockeys being utilized on a guest basis . . . There's no telling to what lengths some people will go to promote a record. **Dee Goff,** for example, personal manager and agent for recording artist **Jerry Lowe,** is setting out on a 10,000 mile tour to promote Jerry's new record, "She's A Lady Most Of The Time," on Jerriette Records. Dee, who will be accompanied on her journey by **Jerriette Snake,** a 6-foot boa constrictor who is the namesake of Jerriette Records, plans to visit d.j.'s at 250 radio stations across the country within the next month, traveling by bus and hitchhiking most of the way . . . Already adopted as the special theme song of the southern Nevada bicentennial commission, ABC recording artist **Donna Fargo's** recent hit of "U.S. of A." has earned yet another plaudit. This time the hit song was given a "Citation of Merit" by the Oregon branch of the ladies auxiliary to the Veterans of Foreign Wars. Donna is currently represented on the singles charts with "Hello Little Bluebird," which is bulleted across the board. It is from her fifth ABC/Dot album, "Whatever I Say Means I Love You," which will be released shortly . . . Songstress **Diana Lynn 'w1 has recorded her first single for Mike Curb Productions** in **Ray Steven's** Sound Studios in Nashville. Mike Curb also handles such stars as **Sammy Davis** and the **Osmond Brothers.** One of the tracks that Diana will be laying down in Nashville is a new version of an old-time classic that will give it a mixture of modern-day sound with a slightly countrified air . . . RCA Special Products has recently leased to Candlelite Music, Inc., a leading direct response marketer of TV record offers, a new TV package featuring **Chet Atkins** and including selections by **Floyd Cramer.** The new album and tape set entitled "The Golden Guitar Of Chet Atkins" will sell for $7.98 for records and $10.98 for 8-track tapes. The repertoire consists of popular songs from all phases of music including Chet Atkins' version of "Michelle," "Autumn Leaves," "Let It Be Me," and "Malaguena." Atkins plays his way from "pop" to "country" to "classical" and back again, in a set that also included Floyd Cramer performing hits including "Last Date" as well as **Los Indios Trabajaros'** popular work. The package is scheduled to be aired beginning the second and third quarter of 1975.

juanita jones

CASH BOX TOP 100 COUNTRY

			7/19
1	**TOUCH THE HAND**	Conway Twitty (MCA 40407)	3
2	**JUST GET UP AND CLOSE THE DOOR**	Johnny Rodriguez (Mercury 23687)	5
3	**THAT'S WHEN MY WOMAN BEGINS**	Tommy Overstreet (ABC/Dot DOA 17552)	4
4	**MOVIN' ON**	Merle Haggard (Capitol 4085)	1
5	**EVERY TIME YOU TOUCH ME (I GET HIGH)**	Charlie Rich (Epic 50103)	8
6	**THE SEEKER**	Dolly Parton (RCA 10310)	10
7	**WASTED DAYS AND WASTED NIGHTS**	Freddy Fender (ABC/Dot DOA 17558)	12
8	**LIZZIE AND THE RAINMAN**	Tanya Tucker (MCA 40402)	2
9	**HELLO I LOVE YOU**	Johnny Russell (RCA 10258)	9
10	**DEAL**	Tom T. Hall (Mercury 23687)	17
11	**LOVE IN THE HOT AFTERNOON**	Gene Watson (Capitol 4076)	13
12	**PLEASE MR. PLEASE**	Olivia Newton-John (MCA 40418)	23
13	**RHINESTONE COWBOY**	Glen Campbell (Capitol 4095)	24
14	**DREAMING MY DREAMS WITH YOU**	Waylon Jennings (RCA 10270)	11
15	**RECONSIDER ME**	Narvel Felts (ABC/Dot DOA 16549)	7
16	**FEELINGS**	Loretta Lynn & Conway Twitty (MCA 40420)	22
17	**I WANT TO HOLD YOU IN MY DREAMS**	Stella Parton (IRDA 039)	26
18	**WHY DON'T YOU LOVE ME**	Connie Smith (Columbia 3-10135)	19
19	**CLASSIFIED**	C.W. McCall (MGM 14801)	15
20	**WHAT TIME OF DAY**	Billy Thunderkloud & The Chieftones (20th TC 2181)	21
21	**HELLO LITTLE BLUEBIRD**	Donna Fargo (ABC/Dot 17557)	27
22	**DEAR WOMAN**	Joe Stampley (Epic 8-50114)	29
23	**FREDA COMES, FREDA GOES**	Bobby G. Rice (GRT 021)	14
24	**THE FARTHEST THING FROM MY MIND**	Ray Price (ABC 12095)	30
25	**SPRING**	Tanya Tucker (Columbia 3-10127)	31
26	**THIS HOUSE RUNS ON SUNSHINE**	LaCosta (Capitol 4082)	32
27	**WOMAN IN THE BACK OF MY MIND**	Mel Tillis (MGM 14804)	37
28	**I LOVE THE BLUES AND THE BOOGIE WOOGIE**	Billy "Crash" Craddock (ABC 12104)	35
29	**I DON'T LOVE HER ANYMORE**	Johnny Paycheck (Epic 8-50111)	40
30	**PUT ANOTHER LOG ON THE FIRE**	Tompall (MGM 14800)	34
31	**THE FIRST TIME**	Freddie Hart (Capitol 4099)	49
32	**LITTLE BAND OF GOLD**	Sonny James (Columbia 3-10121)	6
33	**MR. RIGHT AND MRS. WRONG**	Mel Tillis & Sherry Bryce (MGM 14803)	33
34	**STORMS NEVER LAST**	Dottsy (RCA PB 10280)	36
35	**YOU'RE NOT THE WOMAN YOU USED TO BE**	Gary Stewart (MCA 40414)	43
36	**I'LL BE YOUR STEPPING STONE**	David Houston (Epic 8-50113)	48
37	**I'VE NEVER LOVED ANYONE MORE**	Lynn Anderson (Columbia 3-10160)	54
38	**MY HONKY TONK WAYS**	Kenny O'Dell (Capricorn 0233)	39
39	**BURNIN' THING**	Mac Davis (Columbia 3-10148)	44
40	**T-R-O-U-B-L-E**	Elvis Presley (RCA 10278)	18
41	**THINGS**	Ronnie Dove (Melodyland 6001)	46
42	**MOLLY**	Dorsey Burnett (Melodyland ME 6007F)	51
43	**THIRD RATE ROMANCE**	Amazing Rhythm Aces (ABC 12078)	50
44	**BANDY THE RODEO CLOWN**	Moe Bandy (GRC 2070)	62
45	**I'LL GO TO MY GRAVE LOVING YOU**	Statler Brothers (Mercury 73687)	58
46	**YOU'RE MY BEST FRIEND**	Don Williams (ABC/Dot 17550)	28
47	**YOU NEVER EVEN CALLED ME BY MY NAME**	David Allen Coe (Columbia 3-10159)	65
48	**BOUQUET OF ROSES**	Mickey Gilley (Playboy 6041)	53
49	**THERE I SAID IT**	Margo Smith (20th Cent. 2172)	25
50	**GOD'S GONNA GET 'CHA FOR THAT**	George Jones & Tammy Wynette (Epic 8-50099)	20
51	**THE BARMAID**	David Wills (Epic 8-50118)	52
52	**TRYIN' TO BEAT THE MORNING HOME**	T.G. Sheppard (Melodyland 6006F)	45
53	**LET THE LITTLE BOY DREAM**	Even Steven (Elektra 45254)	55
54	**BOOGIE WOOGIE COUNTRY MAN**	Jerry Lee Lewis (Mercury 73685)	59
55	**SAY FOREVER YOU'LL BE MINE**	Porter Wagoner & Dolly Parton (RCA 10328)	67
56	**IF I COULD ONLY WIN YOUR LOVE**	Emmylou Harris (Reprise 1332)	69
57	**DON'T DROP IT**	Fargo Tanner (Avco 612)	57
58	**LOVE IS STRANGE**	Buck Owens & Susan Raye (Capitol 4100)	60
59	**EVEN IF I HAVE TO STEAL**	Mel Street (GRT 025)	71
60	**YOU BELONG TO ME**	Jim Reeves (RCA PB 10299)	73
61	**THAT'S JUST MY TRUCKIN' LUCK**	Hank Thompson (ABC/Dot 17556)	76
62	**BACK IN THE USA**	Carmol Taylor (Elektra 45255)	63
63	**SHE TALKED A LOT ABOUT TEXAS**	Cal Smith (MCA 40394)	16
64	**STRINGS**	Johnny Carver (ABC 12097)	66
65	**BLUE EYES CRYING IN THE RAIN**	Willie Nelson (Columbia 3-10176)	78
66	**LET ME TAKE CARE OF YOU**	Bobby Lewis (Ace of Hearts 00502)	79
67	**MAKE THE WORLD GO AWAY**	Donny & Marie Osmond (MGM 14807)	82
68	**STAY AWAY FROM THE APPLE TREE**	Billie Jo Spears (United Artists 653)	74
69	**DAYDREAMS ABOUT NIGHT THINGS**	Ronnie Milsap (RCA PB 10335)	—
70	**HE LOVES ME ALL TO PIECES**	Ruby Falls (50 States FS 33)	72
71	**RED ROSES FOR A BLUE LADY**	Eddy Arnold (MGM 14780)	88
72	**THE SAME OLD STORY**	Hank Williams Jr. (MGM 14813)	89
73	**WHEN WILL I BE LOVED**	Linda Ronstadt (Capitol 4043)	38
74	**THERE HAS TO BE A LOSER**	Diana Trask (ABC/Dot 17555)	75
75	**I'M TOO USE TO LOVIN' YOU**	Nick Nixon (Mercury 73691)	77
76	**GHOST STORY**	Susan Raye (Capitol 4063)	47
77	**HERE I AM IN DALLAS**	Faron Young (Mercury 73692)	—
78	**ALIMONY**	Bobby Bare (RCA PB 10318)	—
79	**MEMORIES OF US**	George Jones (Epic 8 50127)	—
80	**LONELY RAIN**	Wynn Stewart (Playboy T6035)	81
81	**IT MUST HAVE BEEN THE RAIN**	Jim Weatherly (Buddah 467)	87
82	**WANTED MAN**	Jerry Wallace (MGM 14809)	—
83	**THE TELEPHONE**	Jerry Reed (RCA 10325)	90
84	**FROM THIS MOMENT ON**	George Morgan (4-Star 5-1009)	93
85	**THE DEVIL IN MRS. JONES**	Billy Larkin (Bryan 1018)	42
86	**BOOM BOOM BARROOM MAN**	Nat Stuckey (RCA PB 10307)	94
87	**LION IN WINTER**	Hoyt Axton (A&M 1683)	86
88	**I DON'T LIKE TO SLEEP ALONE**	Bobby Smith (Playboy 6040)	—
89	**PICTURES ON PAPER**	Jeris Ross (ABC 12064)	56
90	**FIREBALL ROLLED A SEVEN**	Dave Dudley (U.A. XW630X)	64
91	**DON'T TAKE IT AWAY**	Jody Miller (Epic 8-50117)	—
92	**OH HOW LOVE CHANGES**	Don Gibson & Sue Thompson (Hickory 350)	—
93	**MISTY**	Ray Stevens (Barnaby 614)	68
94	**ROSE COLORED GIN**	Johnny Darrell (Capricorn 0234)	—
95	**FALLING**	Lefty Frizzell (ABC 12103)	—
96	**CAROLYN AT THE BROKEN WHEEL INN**	Joe Allen (Warner Bros. 8098)	95
97	**LOVE YOU BACK TO GEORGIA**	Freddy Weller (ABC 17554)	92
98	**WORD GAMES**	Billy Walker (RCA 10205)	97
99	**COUNTRY D.J.**	Bill Anderson (MCA 40404)	96
100	**LOVIN' YOU IS ALWAYS ON MY MIND**	Roger Miller (Columbia 3-10107)	—

ALPHABETICAL LISTING FOR COUNTRY 100 CHART — PUBLISHERS

Alimony (TRO/Holbis — BMI) 78
Back In The USA (Chuck Berry/Arc — BMI) 62
Bandy The Rodeo Clown (Acuff-Rose — BMI) 44
Blue Eyes Crying (Milene — ASCAP) 65
Boogie Woogie Country Man (Danor — BMI) 54
Boom Boom Barroom (Danor — BMI) 86
Bouquet Of Roses (Hill & Range — BMI) 48
Burning Thing (Screen Gems/Columbia/ Song Painter/Sweet Glory — BMI) 39
Carolyn At The Broken Wheel (Jack — BMI) 96
Classified (American Gramaphone — SESAC) 19
Country DJ (Stallion — BMI) 99
Daydreams About Night Things (Chess — ASCAP) 69
Deal (Hallnote — BMI) 10
Dear Woman (Al Gallico/Algee — BMI) 22
Don't Drop It (Rambelaro — BMI) 57
Don't Take It Away (Danor — BMI) 91
Dreamin' My Dreams (Jack — BMI) 14
Even If I Have To Steal (Peer Int. — BMI) 59
Every Time (Algee — BMI/Double R — ASCAP) 5
Falling (Acuff-Rose/Hill & Range — BMI) 95
Feelings (Danor — BMI) 16
Fireball Rolled A Seven (Newkeys — BMI) 90
Freda Comes (Cookaway — ASCAP) 23
From This Moment On (Four Tay — BMI) 84
Ghost Story (Tree — BMI) 76
God's Gonna Getcha (Hermitage — BMI) 50
Hello I Love You (Newkeys — BMI) 9
Hello Little Bluebird (Prima Donna — BMI) 21
He Loves Me (Music Craft Shop — ASCAP) 70
Here I Am In Dallas (H. Williams Jr. — BMI) 77
I Don't Like To Sleep Alone (Spanka — BMI) 88
I Don't Love Her Anymore (Tree — BMI) 29
If I Could Only Win (Acuff-Rose — BMI) 56
I'll Be Your Stepping (Central Songs — BMI) 36
I'll Go To My (American Cowboy — BMI) 45
I Love The Blues (Chappell — ASCAP) 28
I'm Too Used To Loving (Ben Peters — BMI) 75
It Must Have Been (Keca — ASCAP) 81
I've Never (Window/Screen Gems — BMI) 37
I Want To (Owlfus-Myanawanah — BMI) 17
Just Get Up And (Window — BMI) 2
Let Me Take Care (Golden Horn — ASCAP) 66
Let The Little Boy (Debdave — BMI) 53
Lion In Winter (Lady Jane — BMI) 87
Little Band Of Gold (Beaik — BMI) 32
Lizzie And The (House of Gold — BMI) 8
Lonely Rain (Singletree — BMI) 80
Love In The Hot Afternoon (Jack — BMI) 11
Love Is Strange (Ben-Ghazi — BMI) 58
Love You Back To Georgia (Ahab — BMI) 97
Lovin' You Is Always (Alhrond — BMI) 100
Make The World (Tree Pub. — BMI) 67
Memories Of Us (Tree — BMI) 79
Misty (Chess-Janus/Vernon — ASCAP) 93
Molly (Combine — BMI) 42
Movin' On (Shade Tree/Dpieth — BMI) 4
Mr. Right And Mrs. Wrong (Sawgrass — BMI) 33
My Honky Tonk Ways (House of Gold — BMI) 38
Oh How Love Changes (Acuff-Rose — BMI) 92
Pictures On Paper (Acoustic — BMI) 89
Please Mr. Please (Blue Gum — ASCAP) 12
Put Another Log On (Evil Eye — BMI) 30
Reconsider Me (Shelby Singleton — BMI) 15
Red Roses For A (Mills — ASCAP) 71
Rhinestone (20th Century/Weiss — ASCAP) 13
Rose Colored Gin (Almo — ASCAP/ Danor - Alm — BMI) 94
Say Forever You'll (Owepar — BMI) 55
She Talked A Lot (Coal Miners — BMI) 63
Spring (Galleon-Motola — ASCAP) 25
Stay Away (Unart/Brougham Hall — BMI) 68
Storms Never Last (Baron — BMI) 34
Strings (Milene — ASCAP) 64
That's Just My (ABC/Dunhill — BMI) 61
That's When (Ricci Mareno — SESAC) 3
The Barmaid (Tenn Swamp Fox — ASCAP) 51
The Devil In (Blue Moon — ASCAP) 85
The Farthest Thing From (Keca — BMI) 24
The First Time (Hartline — BMI) 31
The Same Old (Hank Williams Jr. — BMI) 72
The Seeker (Owepar — BMI) 6
The Telephone (Vector — BMI) 83
There I Said It (Jidobi — BMI) 49
There Has To Be A Loser (Spanka — BMI) 74
Things (Hutson Bay — BMI) 41
Third Rate Romance (4th Floor — ASCAP) 43
This House Runs (Al Gallico/Algee — BMI) 26
Touch The Hand (Twitty Bird — BMI) 1
T-R-O-U-B-L-E (Jerry Chestnut — BMI) 40
Tryin' To Beat (Crews/Stone Diamond — BMI) 52
Wanted Man (Four Tay/Locomotive — BMI) 82
Wasted Days (Travis — BMI) 7
What Time Of Day (Sawgrass — BMI) 20
When Will I Be (Acuff-Rose — BMI) 73
Why Don't You Love Me (Fred Rose — BMI) 18
Woman In The Back Of (Sawgrass — BMI) 27
Word Games (Show Biz — BMI) 98
You Belong To Me (Ridgeway — BMI) 60
You Never Even (Kama Rippa — ASCAP) 47
You're My Best Friend (Don Williams — BMI) 46
You're Not The Woman (Forrest Hills — BMI) 35

singles

CHARLEY PRIDE (RCA JH 10344)
Hope Your Feelin' Me (Like I'm Feelin' You) (2:59) (Don Williams — BMI/Hav-A-Tune, — ASCAP) (Bob David/Jim Rushing)
Taken from Charley's album titled "Charley" and already receiving heavy national chart action, this uptempo tune receives Charley's distinctive touch, making for another quick climb for the top. Flip: No info. available.

LORETTA LYNN (MCA 40438)
Home (2:10) (King Coal — ASCAP) (Bobby Harden)
Already getting national chart action, Loretta is at her "story telling" best on this uptempo tune about escaping the rush city life for the joys of country living. Sounds like a "homer" with all the bases loaded. Flip: No info. available.

ROY CLARK (ABC/Dot DOA-17565)
Heart To Heart (2:45) (Short Rose — ASCAP) (D. Gillon)
Jim Foglesong has produced a hand-clapping gospel track, rich with tambourine and harmonica, while Roy comes up with a joyous lyric making for what could be one of "The Entertainer's" best. Flip: No info. available.

RAY PRICE (Columbia 3-10150)
If You Ever Change Your Mind (2:45) (Keca — ASCAP) (J. Weatherly)
Ray Price is Ray Price on this Jim Weatherly-penned, Larry Gordon-produced song. Done in his inimitable easy style, Ray sings of a lasting love that will always be waiting. Flip: No info. available.

DON GIBSON (Hickory H 353)
Don't Stop Loving Me (2:26) (Acuff-Rose — BMI) (D. Gibson)
From the legendary pen of Don Gibson comes another song with the simple strong lyrics so characteristic of his writing. Don's writing style is also reflected in the delivery of his songs, making for compelling listening. Produced by Wesley Rose, this one's a strong chart contender. Flip: No info. available.

LOIS JOHNSON (20th Century TC-2223)
Hope For The Flowers (3:09) (Hank Williams Jr., — BMI) (Don Silvers & Warren Keith)
With top production by Jim Vienneau and top vocals by Lois Johnson, this ballad of eternal hope and love is predicted to be a good mover. Flip: No info. available.

JIM MUNDY (ABC 12120)
Blue Eyes and Waltzes (3:19) (Full Swing — ASCAP) (T. Austin)
Jim Mundy has never had a record release that hasn't seen national chart action and this easy moving waltz style production by Don Gant is a good marriage that should bring Jim into early and good play. Flip: No info. available.

ASLEEP AT THE WHEEL (Capitol P-4155)
The Letter That Johnny Walker Read (3:15) (Asleep At The Wheel — BMI) (Preston-Benson-Frayne)
Asleep they are not — at the wheel they are on this solid uptempo tune produced by Tommy Allsup. The track has a little of this and that — like horns with even a little calypso flavor. A good bet for charting. Flip: No info. available.

ATLANTA JAMES (MCA 40435)
Meet Me At the Spring Annie (2:58) (Tree — BMI) (Mack Vickery)
With a sound of the twenties, overlaid with a little Jolson, Atlanta James has come up with an extremely catchy, rhythmic performance on this Mack Vickery tune. Produced by Walter Haynes it can't be bagged and sounds like a hot contender anywhere. Flip: No info. available.

MARK DALTON (ABC/Dot DOA-17566)
(You Can Build A Wall Or) You Can Build A Bridge (2:47) (New Pax — BMI) (G. Paxton)
Twelve year old Mark Dalton builds a bridge leading to promising success on his first release for ABC/Dot. Produced by Jim Williamson this is an uptempo song penned by Gary Paxton. Flip: No info. available.

EARL CONLEY (GRT-027)
I Have Loved You Girl (But Not Like This Before) (2:34) (Blue Moon — ASCAP) (E. Conley)
Earl Conley has written and then delivered a solid bouncy lyric on this Dick Heard/Nelson Larkin-produced tune. A good bet for charting. Flip: No info. available.

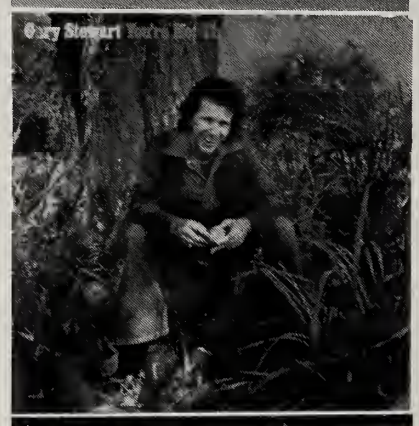
RONNIE PROPHET (RCA JH-50027)
Sanctuary (2:45) (Chappell — ASCAP) (Rory Bourke)
Ronnie comes through with a fast, young, uptempo tune about the security and safety of a good love. This one has good crossover possibilities and could be a sleeper. Flip: No info. available.

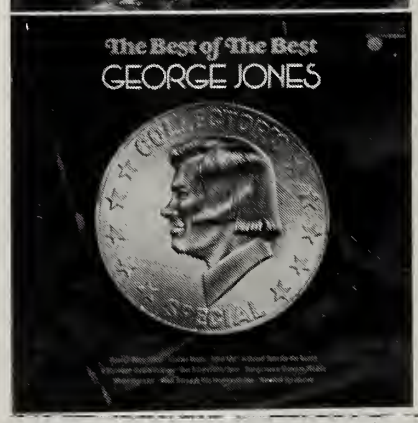
ROY HEAD (Shannon SH 833)
Help Yourself To Me (2:50) (Ma-Ree — ASCAP/Porter-Jones — ASCAP) (Royce Porter, Bucky E. Jones)
Roy Head delivers a fast moving, spirited vocal to this lyric about a man offering his love to a girl who has just been hurt by someone else. Produced by Mary Reeves and Bud Logan it should go far in charting. Flip: No info. available.

CARL SMITH (Hickory H 352)
The Girl I Love (3:07) (Milene — ASCAP) (Eddy Raven)
Carl Smith is back with a slow-moving, easy ballad produced by Wesley Rose. A good bet for charting. Flip: No info. available.

JERRY AND THE SINGING GOFFS (Songs Of Faith MA 8066)
God's Gonna Get 'Cha (For That) (2:45) (Hermitage — BMI) (E.E. Collins)
Jerry and the Singing Goffs come through with a cover of the current George Jones/Tammy Wynette hit. This could well be a break from gospel into country for this popular group.

RAY DUNN (Soundwaves SW 4517)
Sunday Morning Woman (2:59) (Soundwaves Hitkit — BMI) (B. Henderson — O. Gunter)
To the sound of steel guitar and a bright country sound track, Ray Dunn has added a strong lyric about man's search for a good woman. Has good charting possibilities. Flip: No info. available.





LP's

THE HIGH PRIEST OF COUNTRY MUSIC — CONWAY TWITTY — MCA 2144 — Conway Twitty
Jerry Clower has dubbed Conway Twitty "The High Priest of Country Music" and this LP is "proof of the pudding" — so to speak. Conway shows his complete mastery in his interpretation of a selection of great hit songs such as "Touch The Hand," "Amanda," "Before The Next Teardrop Falls," "Don't Cry Joni," "It Keeps Right On Hurtin'," "Sally Was A Good Old Girl," etc. This one is a collection item for Conway Twitty fans.

THE BEST OF DOLLY PARTON — RCA APL 1-1117 — Dolly Parton
A feast of sight and sound — that's "The Best Of Dolly Parton." Dolly writes, Dolly sings and RCA has included a full color poster in addition to a fold-over LP jacket that could well provide Dolly fans with three additional pin-up photos. This feast of good sound offers Dolly's hits such as "Jolene," "The Bargain Store," "Traveling Man," "I Will Always Love You," "Love Is Like A Butterfly," "Coat Of Many Colors" and others. And along with all this comes a bonus of printed lyrics inside the LP jacket. Produced by Porter Wagoner, "The Best Of Dolly Parton" is a true sampling of the best of many things.

THE BEST OF THE STATLER BROS. — Mercury SRM 1-1037 — The Statler Bros.
Consistently turning out top charting singles and LPs, The Statler Brothers keep right on proving their abilities in writing and harmonizing, proving again and again that a quartet **can** be a top act. This LP skims the cream of The Statler Brothers such as "Bed Of Roses," "Whatever Happened To Randolph Scott," "Do You Remember These," "Flowers On The Wall," "Class of '57," and of course their current single "I'll Go To My Grave Loving You" plus others. The album jacket is a tongue-in-cheek daguerreotype photo of Brenda, Joyce, Gloria and Wilma, who Harold, Don, Lew and Phil call "The Best Of The Statler Bros." The LP was produced by Jerry Kennedy.

YOU'RE NOT THE WOMAN YOU USED TO BE — MCA 488 — Gary Stewart
Gary Stewart puts a lot of heart into his country on this LP produced by Walter Haynes, Owen and Jerry Bradley. He also shows the power of his pen on selections co-written with Bill Eldridge and Glen Shell. Tunes like "You're Not The Woman You Used To Be," "Sweet-Tater And Cisco," "Here Comes That Feeling Again," "Big Bertha, The Truck Driving Queen," "The Snuff Queen," plus others. It's a good bet for country plays.

THE BEST OF THE BEST GEORGE JONES — RCA APL 1113 — George Jones
Titled "The Best Of The Best," RCA has released this collection of tunes produced by Pappy Daily. Although this material was not recorded this week, or even this year, it is true evidence of the timeless ability and talent brought to the music industry by George Jones — an artist's artist.

JIMMY ELLEDGE (4 Star 5-1015)
Lady Lover (2:02) (Golden Horn — ASCAP/Fireweed — ASCAP) (Bobby Lewis — Gene Kennedy)
This tune by Jimmy Elledge can't be bagged exclusive country. If a slot needs be given it could well be called today's music. Produced by Gene Kennedy and Bobby Lewis, with a bright uptempo track it could be a sleeper. Flip: No info. available.

PAUL OTT (Monument ZS8-8655)
I'm The South (3:52) (Combine — BMI) (Alberta Carruth, Fred Foster)
Opening with a lazy, summer-sound track of guitar, strings, harmonica and basic rhythm, Paul Ott moves along with a recitation about the sensations of beauty ranging from the small pleasures to the big things encompassed by what is termed "The South." It's living at its best and could become a documentary. Flip: No info. available.

THE BLACKWOODS (Impact R5190)
If Nobody Loves You Create The Demand (2:14) (New Pax — BMI)
The name "Blackwoods" is usually associated with gospel but this one produced by "The White Tornado" alias Gary S. Paxton is not gospel this time. It's a fast moving tale of what it's all about in making friends. Flip: No info. available.

SEGA To Open West Coast Factory & Sales Facility

LOS ANGELES — SEGA Enterprises, Inc. will open its first manufacturing and sales depot in the States on or about Aug. 1, at a site to be announced in Redondo Beach, Ca. Executive offices, now located on Century Park East here in Los Angeles, will likewise relocate to Redondo Beach on Aug. 1.

SEGA intends to begin producing at least two new games sometime in late Sept. or early Oct. Meantime, the first order of business will be to stock new and used SEGA games and parts (manufactured in their giant Tokyo facility) for distribution to the American industry from the Redondo Beach facility. SEGA will market their equipment via their established network of distributors here; however, might service the California trade direct.

Since the possibility exists that some new machines made at Redondo will be available by early Oct., it is conceivable these units might be displayed at the Oct. 17-19 MOA Exposition in Chicago (Hilton Hotel).

SEGA's primary reason for establishing the American-based machine outlet was to allow the American industry to deal in the normal interstate fashion, rather than via the often complicated international route, which required letters of credit to be established, duty, etc.

When SEGA officially became an American corporation in 1974, it was then understood that such a manufacturing/sales depot would be established on the west coast. It was also understood they would eventually set up a similar outlet on the east coast thereafter, but no official word on that is available.

Allied Flies High With "F-114"

HIALEAH, FLA. — "F-114" is among the new games currently in production at the Allied Leisure Industries, Inc. factory; and it is reportedly developing into a much in demand arcade piece.

A good sized model, the game's dimensions are 63" high, 46" wide and 28" deep; the chair measures 20" deep. The theme of the game is flying, and Allied has incorporated both new and proven features into it for player appeal.

" 'F-114' offers players the realism of flying," said marketing v.p. Chuck Arnold,"and Allied's proven joystick, on which the firing button is located, rotates the seat from side to side to give the illusion of actually sitting in on the flight."

Sound is prevalent throughout play, as he indicated, via solid state explosion sounds as well as firing and aircraft flying sounds plus a cartridge tape of actual air to air combat. Planes are visible on a 180 degree screen and bonus play (adjustable) is given on the amount of planes shot down. Recommended pricing is 50¢ per play.

The game is presently on display at Allied distributor showrooms.

Open House At Hanson's

CHICAGO — Among the activities highlighting the daylong open house celebration hosted by Hanson Dist. Co. at its new headquarters in Bloomington, Minnesota, was a foosball exhibition presided over by Bill Sumption (pictured above left), a partner in the firm. Bill holds seventeen state titles and is a two-time World Championship finalist!

As an accommodation for the many operators who attended the gathering several factory representatives were on hand to demonstrate product and assist in the distrib's sales program. C. B. Ross of Deutsche Wurlitzer (above right) conducted a service session on the European-made phonograph. Also pictured here is Hanson prexy Ray Hibarger (left, facing camera). Throughout the course of the day, service schools were conducted by Len Schneller of U.S. Billiards and Bill Sumption and Bob Newell of Hanson. Lee Pepperd of Mountain West in Seattle was also on hand to lend his assistance.

Guests at the affair were treated to a fine array of food and beverages. A display of equipment was set up and, for the children attending, a merry-go-round, courtesy of Sam Nilva of National Amusements. A prize drawing climaxed the event, with the grand prize of a Tournament Soccer TS3A table going to Walter Witt of Witt Sales. Many other prizes were awarded and, as Hanson's Kirk McKennon said, "the open house was so successful we might make it an annual event!"

Charlie Rich To Head Banquet Show; 180 Exhibits Already Set For Expo '75

CHICAGO — Epic recording star Charlie Rich, recipient of last year's MOA "artist of the year" award and "record of the year" award for his hit recording of "The Most Beautiful Girl," is scheduled to headline the annual MOA banquet program on Sunday, Oct. 19 in the Conrad Hilton Hotel. He has also arranged for his protege, David Wills, to appear on the bill.

In addition, the very entertaining young group, "Life," who captivated last year's banquet audience, have been booked to return this year; and emcee chores will be handled by Billy Kelly who did such an expert job in '74.

MOA's executive vice president Fred Granger has been conferring with the banquet show committee and surveying the recommendations of the board to determine the remainder of the entertainment program and will announce the booking of additional performers in the near future. Subsequent meetings are scheduled with the seminar and awards committees.

"We are looking forward to another very successful show this year," Granger said, "and, based on the number of advance exhibit confirmations received, we expect to set a new exhibit space record. As of July 1, we had a count of more than 180 exhibits, already exceeding last year's total of 164, and requests are still coming in."

He mentioned that many firms are taking increased space this year and several new companies will be exhibiting. Foreign representation is expected to reach an all time high at the '75 convention.

"Operators will be interested to know that Kurz-Kasch, the center for technical development, will have a special exhibit on electronics at Expo '75," Granger said, "displaying their standard logic probe lines and all new universal test fixture which has the capability of checking over one hundred different digitally controlled games. They will also reveal their new data library, outline the various logic courses available for members and provide a wealth of other related information," he added.

Granger further indicated that, at the suggestion of members and operator visitors at the '74 convention and previous shows, he had made it a special point this year to urge the various factories to bring in their engineers.

The dates of the 1975 MOA convention are Oct. 17, 18 and 19.

SEGA/Wms. Deal Off

At presstime, SEGA Enterprises announced that it had terminated its previously announced agreement in principle to acquire Williams Electronics, Inc., division of Seeburg. SEGA officials would not offer reasons for the termination, except to say it was a mutual decision by both parties.

NAMA Represented On Mint's Coinage Research Study

CHICAGO — North Carolina based Research Triangle Institute has been commissioned by the U.S. Bureau of the Mint to do an in-depth study of the future composition of U.S. coinage, according to an announcement from the National Automatic Merchandising Association. NAMA's president, G. Richard Schreiber, will represent the interests of the vending and coin-operated industry as a member of the ad hoc advisory committee formed in conjunction with the project.

Schreiber said he will be particularly interested in those aspects of the research study which deal with coin denominations, sizes and metallic composition to assure that they are compatible with existing mechanisms used by the vending and allied industries.

"I hope especially that a change to a usable dollar coin will result from the research program," Schreiber said. "A dollar coin of practical size is desirable because of inflation and it will also open an entire new spectrum of merchandising for all enterprises which are based on coin-operated devices."

"We are pleased that the Mint is making this vital study and NAMA will, as we have for a long time, attempt to represent convenience for the public as well as our own concerns," Schreiber concluded.

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Round the Route

EASTERN FLASHES

Dwight Van Zandt, concessions and merchandising manager of the W.T. Grant store chain, retired July 1. Assuming his post is **Pete Gennuso,** reporting to heavyweight Grant person **Martin King. Van** as Van Zandt was known by members of the games arcade industry, was an advocate of amusement machines in shopping centers and was directly responsible for negotiating the installations of many hundreds of games throughout the gigantic Grant chain. He was a regular at the MOA shows also, and would attend the functions to learn as much as he could about the craft of games operating and how the machines earned money. We wish Dwight a relaxed retirement but know we'll run into this energetic gent by and by . . . **Millie McCarthy,** with an Irish name and (we believe) an Austrian background, will probably chair an MOA committee at this expo whose purpose will be to meet, greet and provide assistance to the foreign delegates due in for the show. Last year, MOA enjoyed seeing reps from 22 foreign lands; this trip might see more and this special committee is a really great idea. Millie will be asking the assistance of multi-lingual trade people to help her, since many visitors from overseas speak little or no English . . . **Marty Shumsky** at United Billiards reports good arcade sales with their Bimbo coin-op dancing doll machine. UBI has been making this piece for many years now and the popularity of the item has been good throughout . . . Chatted long distance with **Don Muller** of Jukeboxes Unltd. (Phoenix) whose business is selling reconditioned jukes and games to homeowners. He ran a sale last weekend and cleaned out the showroom. "Business is terrific," he declared. Don gets many units from operators in the area. Prescott Vending, which recently sold its route to Watkins, gifted Don with 85 old wallboxes, many of which are in cherry shape. Antique jukes are getting high dollars on the consumer market, we learned. Heard of a fellow named Gary who just brought back 48 ancient jukes which he located at an old route warehouse in Mexico. The units, all in L.A. and soon to go up for sale there, go back to 1015's, Model As, 700s and even three Rock-Ola Dial-A-Tone machines.

CALIFORNIA CLIPPINGS

Kaye Williams, treasurer and comptroller at ACA's headquarters office in Oakland, has retired from the firm. Retirement for a lovely gal of Kaye's tender years may be a bit stringent and there's just a chance she may come back one day. She's one of the best . . . Meantime, ACA's Los Angeles sales veep **Mickie Greenman** and wife **Mildred** jetted off to Lake Tahoe's Harrah's Club for an extended July 4th weekend. On the way up the PSA pilot went out of his way to give the passengers an aerial tour of Yosemite which Mickie said was terrific. Next weekend they went down to San Diego, stopping off on the way back in LaCosta for dinner with friends. Now Mickie's on a ten-day sales trip to the east coast, visiting distribs to achieve greater sales on the Bio-Computer game, while calling on a number of potential new distribs to handle the line. Mickie likes the east coast coin market, having been (years back) president of ColorSonics (film jukebox), as well as vice president of National Radio Corp. (plus he's an 18 year veteran exec. from UPI).

CHICAGO CHATTER

The Chicago Daily News, one of this area's most widely circulated dailies, recently ran a fine feature story on Bally Manufacturing Corp., focusing on president **Bill O'Donnell** and the firm's extensive domestic and international growth. Among the accompanying photos was a factory shot of a pinball machine assembly line, and a photo of O'Donnell with one of the Bally slot machines. Article was written by **Dick Griffin,** Daily News financial editor. In the closing paragraph O'Donnell is quoted as seeing "the future of the company in its present fields, but expanding into such 'virgin markets' as Africa, South America and the Communist nations." He is also quoted as anticipating the legalization of gambling equipment in many states which are currently banning it. Prominent mention is also made of the big selling Bally "Wizard" 4-player, presently in great demand both domestically and overseas! Feature included a side item captioned "Things players should know . . ." about various coin-operated machines!

RECEIVED WORD FROM ICMOA's **John Messervey** that the association has definitely decided upon an ICMOA-sponsored, statewide pool tournament. Details are expected to be finalized within the next week or so.

DATELINE HIALEAH: "F-114's are flying out of Hialeah — on schedule," and that's a direct quote from Allied Leisure's **Chuck Arnold!** The "F-114," of course, is the new game Allied sample shipped a couple of weeks back and, we understand, distribs and ops are most enthusiastic about it!

SUMMER BUSINESS IS BRISK at World Wide Dist. and there is a decided surge in activity on used equipment. Although they are moving a great deal of re-conditioned equipment, as **Fred Skor** mentioned, they are fortunate enough to have more than ample space out there for replacement pieces — and, in turn, maintain a consistently well stocked used equipment lineup! . . . Learned that WW salesmen **John Neville, Bob Parker** and **Jack Moyle** are getting some excellent feedback from operators who have successfully, and profitably, tested their recommended four plays for 50¢ pricing on the Seeburg "First Edition" quad unit phonographs. The three have been suggesting this pricing method as a means of increasing earnings and it is obviously doing just that for the ops who are trying it! As **Harold Schwart** added, "While conventional pricing continues to be available on all Seeburg model phonographs, those who are using the four for 50¢ feature (which is still the equivalent of two for a quarter play) find the change very beneficial."

KIRK MCKENNON LONGDISTANCED WORD from the new Hanson Dist. headquarters in Bloomington, Minnesota that the firm is expanding and diversifying its product line, and launching another Tournament Soccer Promotion! He mentioned that Hanson's new premises have plenty of space for equipment displays, including the new European-made Wurlitzer phonograph!

ON THE SINGLES SCENE: Lormar's **Joe Ceddia** notes that area ops are showing interest in the following releases: "Rockford Files" by **Mike Post** (MGM), "At Seventeen" by **Janis Ian** (Columbia), "That's When The Music Takes Me" by **Neil Sedaka** (MCA) and "Bouquet Of Roses" by **Mickey Gilley** (Playboy).

MILWAUKEE MENTIONS

Next Tuesday's the big day (29) for the 12th annual Music Industry Golf Outing at River Oaks Country Club; and indications are that it will be another successful industry get-together for local people as well as visitors from coast to coast who annually participate in the event. Day begins with golf in the great outdoors and wraps up with cocktails and dinner. Proceeds are donated to the Variety Club Epilepsy Center of Mount Sinai Hospital. As in previous years, **Stu Glassman** of Radio Doctors is coordinating the entire program — and is to be saluted for a job well done!

JOEL KLEIMAN AND SAM COOPER have been enjoying a good summer season at Pioneer Sales and Services. Joel said their lineup of games have been moving beautifully and they've chalked up exceptional sales on the Rowe model phonographs, which have been in such consistent demand!

CAPITOL RECORDING STAR **Helen Reddy** is scheduled for an appearance in Madison (TBA) on Aug. 22. Labelmate **Al Martino** winds up his Lake Geneva Playboy Club date on Aug. 24.

FROM THE LITTLE LP RACKS: **Pat Sindberg,** our expert in this department at Radio Doctors, said several items from the new Little LP's Unlimited lineup have been doing extremely well with area ops. Most of the material is of "greatest hits" vintage and the titles include **Olivia Newton-John's** "Let Me Be There" (MCA), **Neil Diamond's** "His Greatest Hits" (MCA), **Brenda Lee's** "Her Greatest Hits" (MCA), "Best Of Wayne King" (MCA) and "Best Of Bert Kaempfert" (MCA).

Cal's Coin—Closing The Mechanic Gap

NICOMA PARK, OKLA. — Cal Clifford, owner and chief instructor of Cal's Coin College here, has weathered the test of time with his mechanical school and in his years of operation helped considerably to fill the still-existing need for qualified jukebox and amusement machine mechanics. Clifford, a veteran in the coin business, attributes his success to-date not only to the "proven quality of his courses" but to his knowledge of the industry from street level through to the manufacturing end.

"Courses in our school are designed around the needs of the operator and distributor," Clifford declared.

Their first phase consists of functional electricity, components used in coin machines, and schematics. This is a must for the efficient service of any electric coin machine!

Schematics are taught using flipper games as a teaching vehicle. No other coin machine offers the convenience for observing circuits at work. Thus the student learns how flipper games work as a bonus.

After the student completes this phase, he then proceeds to apply his knowledge of schematics to the specific machines you have chosen (i.e. jukebox, cigarette, bingo, arcade or novelty etc.)

The time required to accomplish this is governed by the number of specific types of machines required and the man's background.

Average for basics, flippers and one brand phono, a new man (no experience) is two weeks. A man with three years experience or more, is one week. Each additional machine, add three days.

"Upon completion, the man is trained to service systematically, using schematics and service manuals. He has the base to become a top man. He will need experience. He can go to work immediately!" Clifford declared.

Filling The Gap

Said Clifford, concerning the discovery of mechanical talent: "I believe our answer is to look around us, in our own territory for a man who wants to learn, to better himself. A man who wants to work. A man who has roots locally (family, home, etc.) and train him. You find the man, let us train him for you.

"From experience in the field, I have developed a step by step, concise, and condensed course; from electricity through games and music, that fills that gap we've always had with newly hired or untrained apprentices.

"This course starts the man off right, with confidence. He is supplied with and trained to use, game training and music manuals. He uses games and phonographs in the classroom and is taught step by step troubleshooting and isolation. There is no guesswork.

"Electricity is taught using the water analogy and without mathematics. Schematics are reduced to simple segments and are easy to use.

"Phonograph manuals are supplied the student. We stock all manuals available, for all manufacturers, in the school.

"Classes start every Monday morning at nine o'clock and are limited to five students. All supplies, manuals, books, etc. are supplied at no extra charge. Please try to call at least two weeks in advance.

Nimbus Nine Wins Fight For Duty Free Laquers

TORONTO — After many months of communications and meetings with Canadian government officials, Nimbus Nine Productions have been successful in having an Order In Council directive issued establishing a new tariff under item #35425-1, which allows laquered aluminum recording disks into the country duty free. The effective date of the directive is June 17, 1975 with an expiration date of June 30, 1976. The latter date is considered a formality with extensions likely if those importing the laquered aluminum disks request same.

The new tariff item is described as: "Lacquered aluminum recording discs for use in the manufacture of master matrices for the production of phonograph records." The Order in Council calls for duty free entry under the British Preferential Tariff as well as the Most Favoured Tariff so that importations could be made not only from the United Kingdom but also from the U.S.

Nimbus Nine has distinguished itself within the Canadian recording industry by approaching government, and facilitating an understanding of what the recording industry has to offer, both economically and culturally. They recently opened a modern recording facility in downtown Toronto and have succeeded in attracting foreign groups to utilize its facilities. They are presently putting the finishing touches on a modern lacquering facility under supervision of engineer Peter Greaves.

WARNER BROS. PRESIDENT SMITH "DOWN UNDER" — Warner Brothers' president Joe Smith recently visited Sydney, Australia, as guest speaker for the Radio '76 Seminar, held at the Sebel Town House. After the completion of Radio '76 WEA Records Australia held a branch managers' conference in Sydney, at which Smith was also a guest speaker. Pictured above after being presented with a "diggers" hat and a t-shirt are, from left to right: Peter Foster, NSW promotion manager; Mike Hill, national stock controller; Ray Mortimer, financial director; Warrick Manning, product manager; Harry Gatt, NSW branch manager; Steve Hands, Victorian promotion manager; Joe Smith, Peter Ikin, artists & product marketing manager; Paul Turner, managing director; Brian McGoldrick, Victorian branch manager; Peter Mitchell, Queensland branch manager; Milton Zannis, south Australian branch manager; and Ken Smith, art direction.

Fable Records Explores Video Cassette Use

MELBOURNE — Fable Records of Australia has initiated a program utilizing a series of video cassettes in an effort to bring more exposure to their artist roster.

The cassettes have thus far been used in in-store and window displays at the retail level to promote such Fable artists as Brian Cadd, The Hawking Brothers and The Bootleg Band.

With color television not yet one year old in Australia, the use of the Sony U-Matic equipment at the consumer traffic level has spurred great interest in the application of television in the music industry there. Crowds gather at points where the video systems are installed, generally located as close as possible to the point of purchase.

Ron Tudor, managing director of Fable, and formerly a writer-researcher of **Cash Box**, stated, "If the present campaign proves successful in moving extra album product, the idea will be extended to incorporate tracks from other contractual artists with our company."

Tudor believes that the record industry has never really fully explored or exploited the usage of visual promotion and his company is one of the first to embark on the application of video cassettes to record promotion.

GOLD FLAVORED 'SHERBERT' — Caught by the **Cash Box** candid cameras "down under" are Roger Davies, manager, and Daryl Braithwaite of Australian group Sherbert. The occasion was the presentation to Daryl of a gold record for sales in excess of 90,000 for his initial solo single "You're My World." Sherbert have three gold LP awards for albums released in Australia as well as ten hit singels — they are currently in the studio recording an up-coming album to be entitled "Life." The group's new single "Summer Love" has just been released in Great Britain on Decca Records.

McGovern, Williams Take First Place At Tokyo Music Festival

HOLLYWOOD — Twentieth Century Records artist Maureen McGovern and Twentieth Music Corp. writer Paul Williams claimed first place in the international category of the recently-held Tokyo Music Festival. McGovern performed Williams' tune "Even Better Than I Know Myself" at the fourth annual festival held at Tokyo's Nippo Budokan Hall, which was televised nationally in Japan.

Competition in this year's festival originally included over 2,000 applicants from fifteen countries. McGovern and Williams split prize money of $10,000 while arranger Perry Botkin, Jr. was also honored for his contribution to the winning entry. The song was recently released in the United States as a single on 20th Century Records with Ms. McGovern as featured artist. Ms. McGovern was accompanied to the festival by Peter Pasternak, 20th's director of international affairs.

James/Vickery On Swedish Television

NASHVILLE — MCA recording artist Atlanta James was recently selected by officials of the Swedish TV network to film a special show segment within their forthcoming country music documentary.

While the singer is not the only artist filmed, he is their exclusive choice of a performer to be featured as an example of the "potential" artist who's already enjoyed a limited amount of success.

James, who also writes for Tree International under the name of Mac Vickery, was filmed as the subject of a special performance he gave at Nashville's Possum Holler.

Produced by Jonas Sima and Jan Aghed, the documentary is designed to be presented in three 45-minute programs, and will be televised over the Swedish network in early 1976.

Among other areas to be covered include segments on Fan Fair, Opryland, the Country Music Hall of Fame, and the Grand Ole Opry, as well as on songwriters, music executives and the country music industry in general.

A TREE GROWS IN PARIS — At a recent meeting in Paris, Demis Roussos was signed to an extended long-term recording contract for the U.S. by Big Tree Records (distributed by Atlantic). Roussos' second U.S. album, "Souvenirs," is being shipped this week, and a first U.S. tour is planned for later this year. Pictured above are (l. to r.): Roger Maruani — managing director of Philips Records in France, Demis Roussos, Doug Morris — president of Big Tree, and Big Tree vice president Dick Vanderbilt.

Sixx Exits UA Eur. A&R

NEW YORK — Aaron Sixx has resigned as European a&r manager of United Artists Records of America. Sixx, who is based in London, will announce his plans in the near future.

WEA Sets New Can. Product

Canada Report

WEA Music of Canada are flexing their Cancon muscles with several brands of the domestic type of product. Making good moves with his initial single, "When I Talk" is new discovery John Renton. Ready to pop with his Bruce Pennycook production is Simon Caine with "Goodbye Mother Earth." Also simmering is Ray Materick with his newy, "Northbound Plane."

Motown's recent splash into Toronto's disco scene was completed by the surprise visit of the label's "superstar," Eddie Kendricks. Host of the splash that attracted most of the disco operators and disc jockeys was Ron Newman, Canadian director of Motown. Newman has devised several methods of getting his product to the attention of the buying public — without the aid of radio stations "not yet tuned in to the disco market."

Lorence Hud is showing indications of having another lease on his recording life. His new single from A&M, "Belly Up To The Bar Flashing Signs & Neon Lights" is receiving a hefty promotion push from the label.

Aquarius Records recently presented their own gold award to April Wine for sales of their "April Wine Live" album. The presentation was made prior to their concert in Halifax. The Montreal-based group has averaged four singles a year, resulting in over $100,000 in sales. Their current tour, arranged through Donald K. Donald, has grossed more than $750,000.

Belgium Braces For Gold Lion Festival

BRUSSELS — The second annual Festival of the Gold Lions will take place on July 23 and 24 at Blankenberge, on the Belgian seaside. The organization of the festival is being undertaken by the Belgian music weekly JOEPIE. The Flemish show press has chosen a number of artists from Belgiuj and abroad who will receive trophies honoring their achievements and merits during the past year.

Flemish television (BRT) will broadcast the event, with the following artists scheduled to receive a "Gold Lion" award: Joe Dassin, Rob De Nijs, Dennie Christian, Dalida, Willy Sommers, The Strangers, Jef Elbers, Peter Koelewijn, Ramses Shaffy & Liesbeth List, Ann Christy, Eddy Wally, Zangeres Zonder Naam, Rapsat, Octopus, George Baker Selection, Koen Debruyne, Jack Jersey, Kiki Dee, Maggie Bell, Rory Gallagher, Elton John, Queen, Leo Sayer, Mud, The Rubettes and Randy Newman.

Blacker Booking Expands To Canada

NEW YORK — Ira Blacker, president of Mr. I. Mouse, Ltd., has announced a new service for artists under his management, which will provide tour bookings in concert halls, universities and even high schools throughout Canada. Concept Entertainment Consultants of Toronto will handle Canadian bookings for Blacker's acts, in coordination with his American agency representatives, the Heller-Fischel Agency of Los Angeles and the Paragon Agency of Macon, Ga. I. Mouse artists, who will immediately receive the benefits of this liaison, include the German group Kraftwerk and British band Savoy Brown, among others.

Argentina

TW	LW	
1	2	**El Telefono Llora** — Trompos — Claude Francois — Music Hall
2	3	**Soleado** — Mai — Daniel Sentacruz Ensemble — EMI
3	5	**No Debemos Separarnos** — Clanort — Los Linces — RCA
4	8	**No Es Que Me Arrepiento** — Korn — Los Visconti — Philips
5	4	**El Bimbo** — Korn — Gigliola Cinquetti — CBS — Bimbo Jet — CBS
6	6	**Tomame O Dejame** — MAI — Luciana — EMI; Mocedades — RCA; Lupe Solis — Microfon
7	1	**Fugitiva** — Dave — CBS
8	12	**Yo Solo Quiero** — Melograf — Roberto Carlos — CBS
9	—	**Una Sonrisa, Una Lagrima** — Relay — F. de Madariaga — RCA
10	11	**Cada Noche Mia** — Relay — Los Iracundos — RCA
11	—	**Quieren Matar Al Ladron** — Cacho Castana — Polydor
12	7	**Yo No Quiero Estar Solo** — Blue Magic — Music Hall
13	—	**Adios Amor, Adios** — Dyango — EMI
14	13	**La Vida Se Va Y No Vuelve** — Ansa — Carlos Torres Vila — Microfon
15	14	**Esa Chica Que Camina Por Enfrente** — Nazareno — Philips
16	—	**A Dios Le Voy A Pedir** — Clanort — Palito Oretega — RCA
17	20	**Quienes Son Esos Dos** — Marco — EMI
18	9	**Rock Del Bote** — The Hues Corporation — RCA
19	16	**Enfermo Por Vos** — Pamsco — Dany — Music Hall
20	—	**La Mortaja No Tiene Bolsillos** — Alain Debray — RCA
20	15	**Fiesta Del Senor** — Edifon — Ginamaria Hidalgo — Microfon

TOP TEN LPS

TW	LW	
1	3	**Top Boliche's Music** — Selection — CBS
2	5	**Soul Explosion** — Selection — RCA
3	1	**Musica Joven** — Selection — RCA
4	7	**Yo Te Recuerdo** — Roberto Carlos — CBS
5	4	**Los M H Positivos** — Selection — Music Hall
6	8	**Contata Criolla Vol. 2** — Luis Landriscina — Philips
7	—	**No Tengo Lo Suficiente** — Barry White — Microfon
8	—	**Bailando De Noche** — Cuarteto Imperial — CBS
9	2	**Ruidos Vol. 8** — Selection — Polydor
10	6	**Argentinisima Vol. 8** — Selection — Microfon

Australia

TW	LW	
1	1	**Loving You** — Minnie Riperton — Control — Epic
2	2	**We May Never Love Like This Again** — Maureen McGovern — Festival — 20th Fox
3	3	**January** — Pilot — Castle — BMI
4	4	**Ego Is Not A Dirty Word** — Skyhooks — Castle — Mushroom
5	6	**Another Somebody** — B.J. Thomas — ns: — Interfusion
6	5	**Yesterday's Hero** — John Young — Music Sales — Albert
7	7	**Down Down** — Status Quo — Leeds — Vertigo
8	—	**Gonna Make You A Star** — David Essex — April — CBS
9	9	**Have You Never Been Mellow** — Olivia Newton-John — Festival — Interfusion
10	8	**Philadelphia Freedom** — Elton John — Leeds — DJM

TOP FIVE LPs

1 **Myths and Legends** — Rick Wakeman — A&M
2 **Captain Fantastic** — Elton John — DJM
3 **Just A Boy** — Leo Sayer — Chrysalis
4 **First Impressions** — Olivia Newton-John — Interfusion
5 **Physical Graffiti** — Led Zeppelin — Swan Song

Italy

TW	LW	
1	1	**Piange Il Telefono** — D. Modugno — Carosello — Curci
2	2	**Parlami D'Amore Mariu'** — Mal — Ricordi — Bixio
3	3	**Tornero'** — Santo California — Yet — Gabric
4	4	**Yuppi Du** — A. Celentano — Clan — Clan
5	5	**Aria** — D. Baldan — CIV — Come Il Vento
6	7	**Il Giardino Proibito** — S. Giacobbe — CBS — Di Lazzaro
7	4	**El Bimbo** — Bimbo Jet — EMI — Sugar Music
8	10	**Lady Marmalade** — Labelle — Epic — Riffi Music
9	—	**Just Another Way To Say** — B. White — Philips
10	—	**Buonasera Dottore** — C. Mori — Clan

TOP TEN LPS

1 **Just Another Way To Say** — Barry White — Philips
2 **Yuppi Du** — Adriano Celentano — Clan
3 **Rimmel** — Francesco De Gregori — RCA
4 **Profondo Rosso** — Goblin — Cinevox
5 **Can't Get Enough** — Barry White — Philips
6 **XIX Raccolta** — Fausto Papetti — Durium
7 **Anima Latina** — Lucio Battisti — RCA
8 **'70/'74** — Pooh — CBS
9 **Never Can Say Goodbye** — Gloria Gaynor — MGM
10 **Tommy** — The Who — Polydor

Canada

Hit The Road Jack — Stampeders — Music World Creations
Christina — Terry Jacks — Quality
Hey You — Bachman-Turner Overdrive — Mercury
Down By The Henry Moore — Murray McLauchlan — True North
Oowatanite — April Wine — Aquarius
Round And Round — Octavian — MCA
Dance She Said — Brussel Sprout — MCA
When You're Up You're Up — Bond — Columbia
Run Away With Me — Ken Tobias — Attic
Hello Central — Hans Staymer Band — RCA

TOP TEN LPS

Bachman-Turner Overdrive — Four Wheel Drive — Mercury
Bachman-Turner Overdrive — Mercury
Stampeders — Steamin' — Music World Creations
Rush — Fly By Night — Mercury
April Wine — Stand Back — Aquarius
Gordon Lightfoot — Cold On The Shoulder — Reprise
Bond — Columbia
Chilliwack — Ridin' High — Goldfish
Beau Dommage — Capitol
Sylvia Tyson — Woman's World — Capitol

Belgium

1 **Maintenant Que Tu Es Loin De Moi** — Frederic Francois — Vogue
2 **I Do I Do I Do** — Abba — Vogue
3 **Aimer Avant De Mourir** — Sheila — Carrere
4 **Brasilia Carnaval** — Chocolat's — Omega
5 **Dis-lui** — Mike Brant — Polydor
6 **Lady In Blue** — Joe Dolan — Pye
7 **I'll Do For You** — Barry White — Philips
8 **Attends-Moi** — Kenji Sawada — Polydor
9 **La Balanga** — Bimbo Jet — EMI
10 **Les Acadiens** — Michel Fugain — CBS

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CASH BOX TOP 100 ALBUMS

1	**CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY** ELTON JOHN (MCA 2142)	7/19	2
2	**ONE OF THESE NIGHTS** EAGLES (Asylum 7E 1039)	3	
3	**VENUS AND MARS** WINGS (Capitol SMAS 11419)	1	
4	**LOVE WILL KEEP US TOGETHER** CAPTAIN & TENNILLE (A&M 3505)	4	
5	**THE HEAT IS ON** THE ISLEY BROTHERS (T-Neck PZ 33536)	7	
6	**CUT THE CAKE** AVERAGE WHITE BAND (Atlantic SD 18140)	9	
7	**MADE IN THE SHADE** THE ROLLING STONES (Rolling Stone COC 79102)	8	
8	**THAT'S THE WAY OF THE WORLD** EARTH, WIND & FIRE (Columbia PC 33280)	6	
9	**FOUR WHEEL DRIVE** BACHMAN-TURNER OVERDRIVE (Mercury SRM 1-1027)	5	
10	**DISCO BABY** VAN McCOY & THE SOUL CITY SYMPHONY (Avco AV 69006)	10	
11	**HORIZON** THE CARPENTERS (A&M SP 4530)	11	
12	**METAMORPHOSIS** THE ROLLING STONES (London ANA-1)	12	
13	**GORILLA** JAMES TAYLOR (Warner Bros. BS 2866)	14	
14	**STAMPEDE** DOOBIE BROTHERS (Warner Bros. BS 2835)	13	
15	**TOMMY** ORIGINAL SOUNDTRACK RECORDING (Polydor PD 2-9502)	17	
16	**CAT STEVENS GREATEST HITS** CAT STEVENS (A&M 4519)	20	
17	**DIAMONDS & RUST** JOAN BAEZ (A&M SP 4527)	18	
18	**STILLS** STEPHEN STILLS (Columbia PC 33575)	21	
19	**WHY CAN'T WE BE FRIENDS** WAR (United Artists LA 441-G)	24	
20	**FANDANGO** ZZ TOP (London PS 656)	15	
21	**THE ORIGINAL SOUNDTRACK** 10 cc (Mercury SRM 1-1029)	26	
22	**TOYS IN THE ATTIC** AEROSMITH (Columbia PC 33479)	25	
23	**SURVIVAL** O'JAYS (Phila. Int'l. KZ 33150)	16	
24	**ADVENTURES IN PARADISE** MINNIE RIPERTON (Epic PE 33454)	23	
25	**WELCOME TO MY NIGHTMARE** ALICE COOPER (Atlantic SD 18130)	22	
26	**CHOCOLATE CHIP** ISAAC HAYES (Soul ABCD 874)	30	
27	**HEARTS** AMERICA (Warner Bros. BS 2852)	29	
28	**BETWEEN THE LINES** JANIS IAN (Columbia PC 33394)	37	
29	**SPIRIT OF AMERICA** BEACH BOYS (Capitol SVBB 11384)	28	
30	**TONIGHT'S THE NIGHT** NEIL YOUNG (Warner Brothers MS 2221)	55	
31	**MR. MAGIC** GROVER WASHINGTON JR. (Kudu KU 20)	27	
32	**TWO LANE HIGHWAY** PURE PRAIRIE LEAGUE (RCA APL 1-0933)	32	
33	**CHICAGO VIII** CHICAGO (Columbia PC 33100)	19	
34	**RED OCTOPUS** JEFFERSON STARSHIP (Grunt BFL 1-099) (Dist: RCA)	89	
35	**BEFORE THE NEXT TEARDROP FALLS** FREDDY FENDER (ABC/Dot 2020)	7/19	33
36	**CAUGHT IN THE ACT** COMMODORES (Motown M6-820S1)	38	
37	**THE LAST FAREWELL & OTHER HITS** ROGER WHITTAKER (RCA APL 1-0855)	35	
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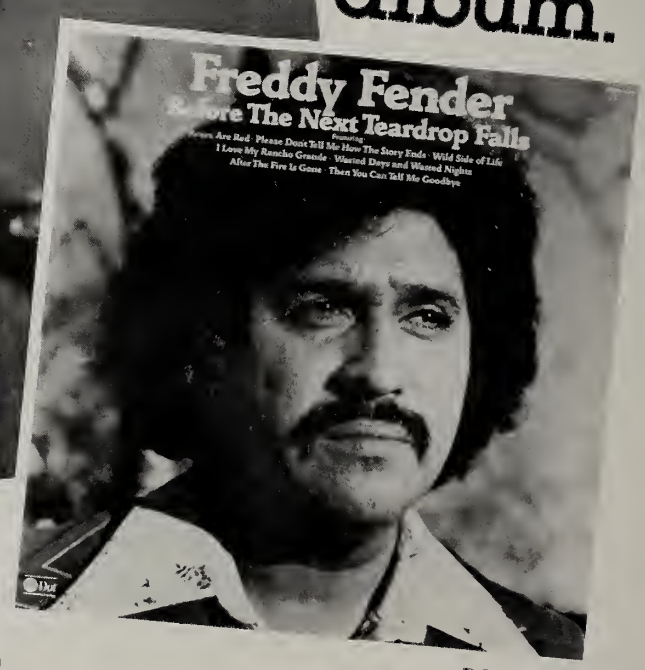

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